

TEXAS CRUDE

Tracking the vicious family feud that mesmerized Houston • By John Taylor

ISLAND TRAVEL

A baker's dozen sun spots to banish city gloom • By Linda Wolfe and Jennifer Cecil

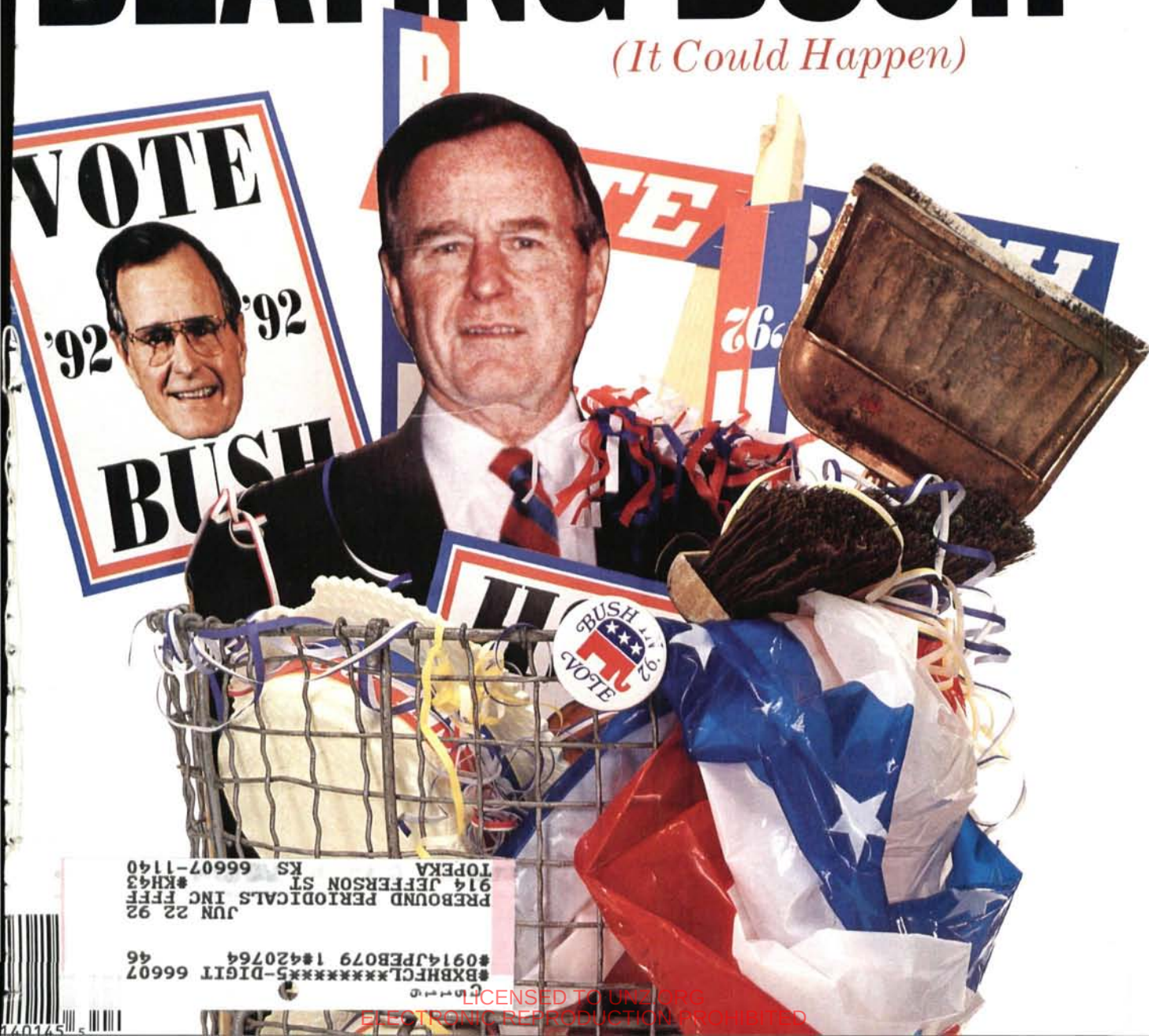
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New York

BY JOE KLEIN

BEATING BUSH

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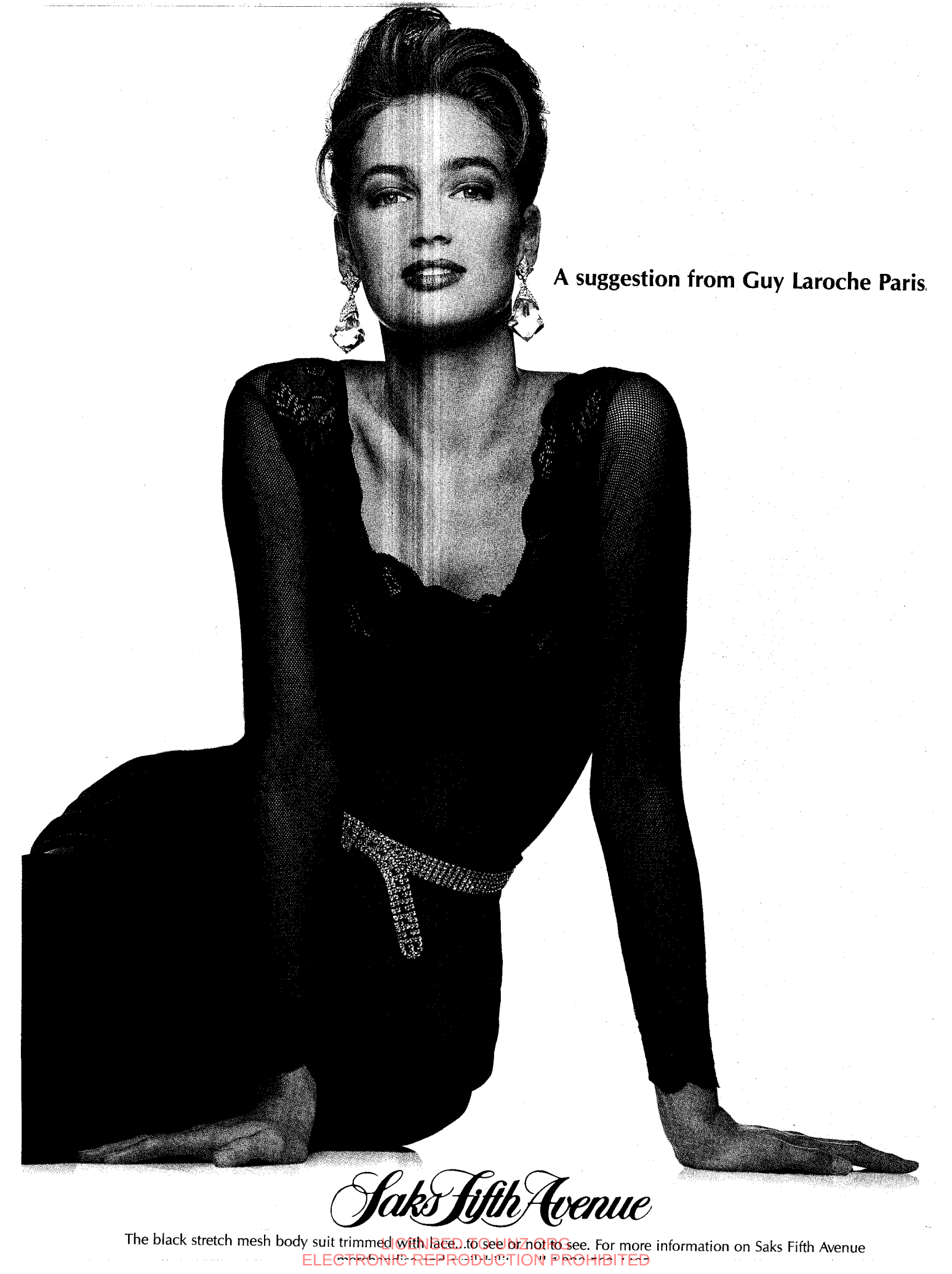
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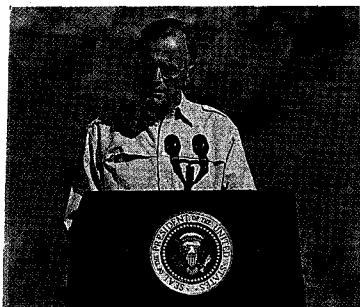
Saks Fifth Avenue

The black stretch mesh body suit trimmed with lace...to see or not to see. For more information on Saks Fifth Avenue
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BY JOE KLEIN

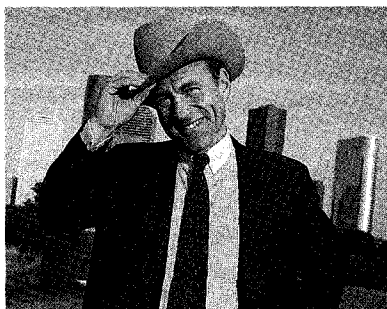


Bush owns '92. That's conventional wisdom—or what passes for it. But in the electoral zoo, conventional wisdom doesn't count. Sure: The president trounced Saddam; Communism collapsed. Back home, however, something's in the air—a stirring, a hint, a murmur. And the murmur is this: George Bush can be had. Here's how.

42 Texas Crude

BY JOHN TAYLOR

It's a rerun of *Dallas*—that comes true in Houston. Big oil, big egos, big hair... larger than life and larger than fiction. The Sakowitz dynasty—worth millions—is suing itself. Both in court and out, the clan plays family feud. They talk loudly of avarice (about Robert Sakowitz, right), adultery, and cults.



54 Island Travel

BY LINDA WOLFE
AND JENNIFER CECIL

Once on the island, you're stuck. So think twice about paradise—with this savvy planner. Our experts know from hammocks and mai



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104 Fashion: The Trench Connection

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They're long on style—and just plain long. The gods of design dust off the classics: trench coats that recall the old gumshoes'. They hang tough on a suit, go great with a hat. *Noir* town.

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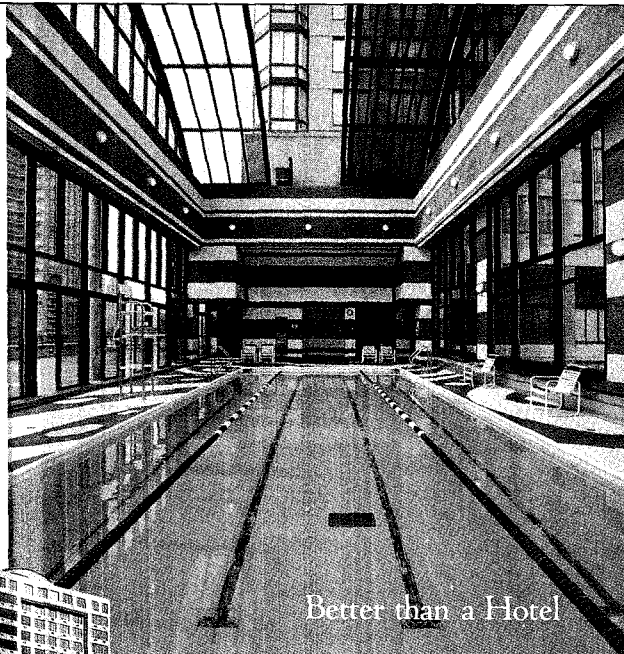
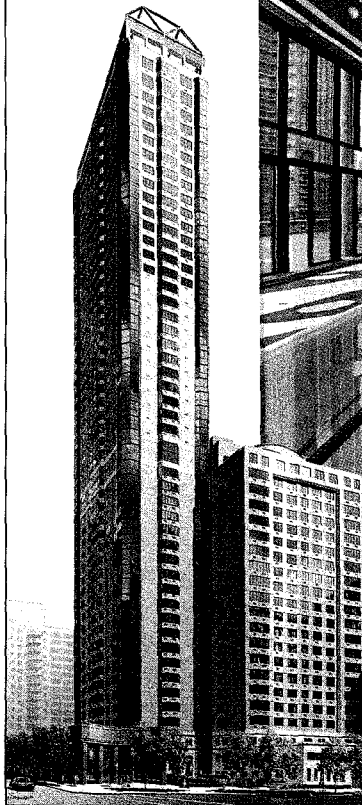
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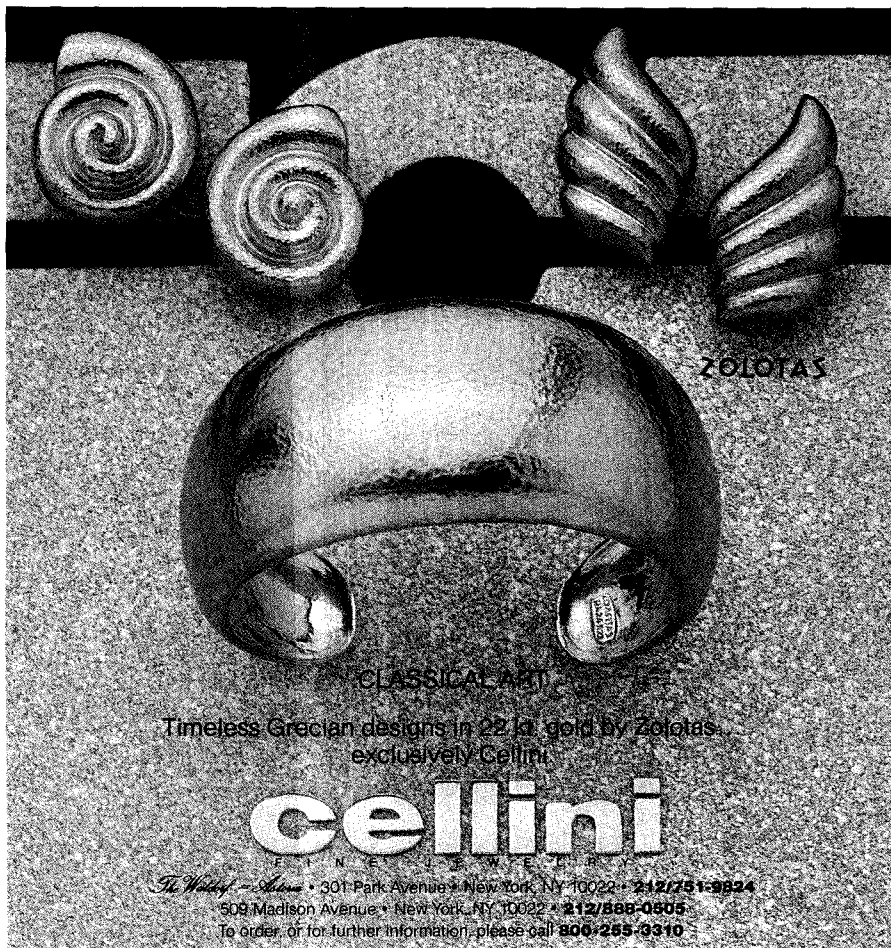
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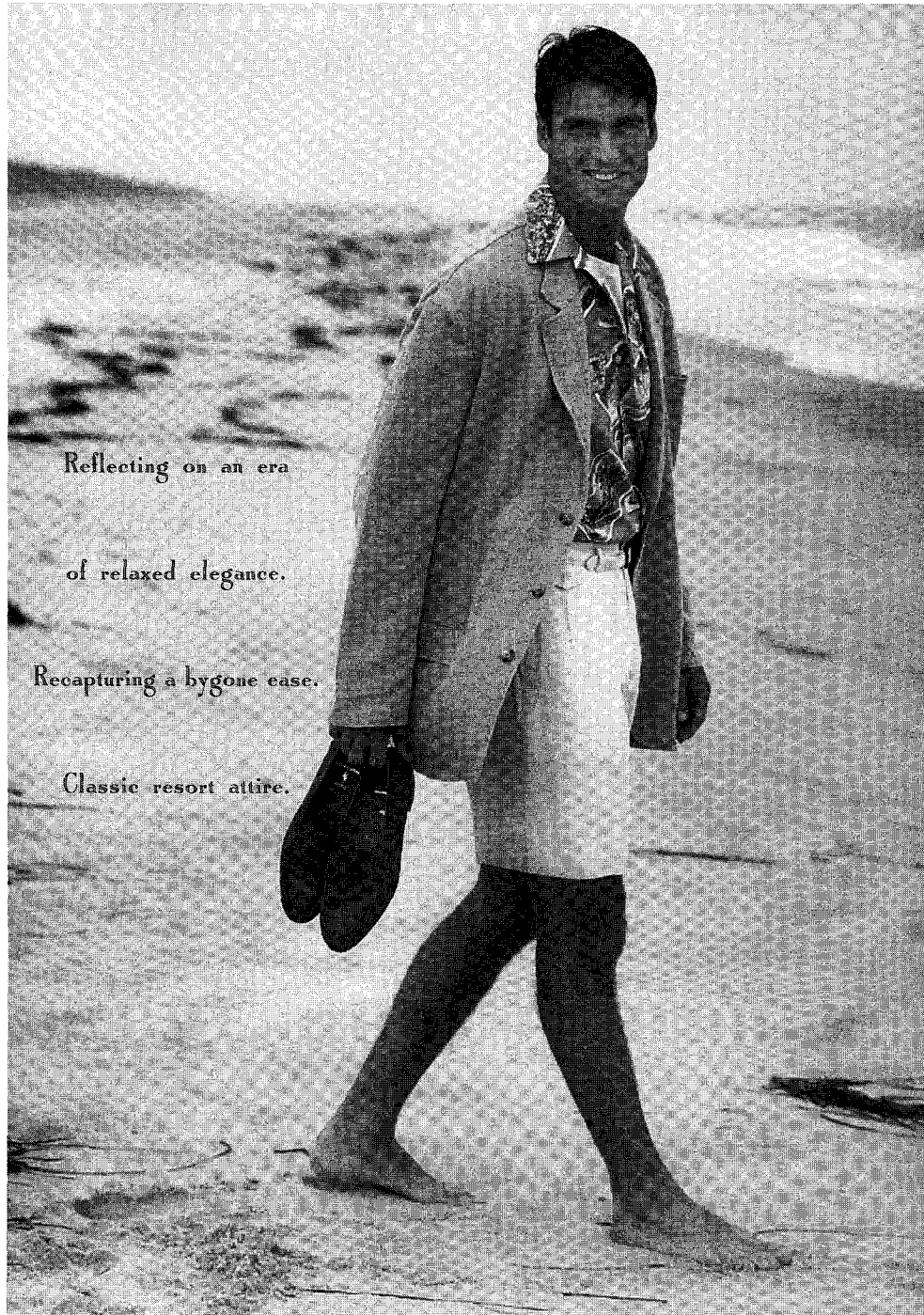
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LETTERS

Camping Trip

I LIKED MADONNA WHEN I USED TO WORK IN her band ["Madonna Rising," by Christopher Andersen, October 14]. She had a certain bratty charm and was talented in an offbeat sort of way. Her homemade demos were often really good, if primitively recorded. I am glad for her that she has become successful, as it is clearly what she wanted. What I find difficult to accept is just *how* successful. However much she may feel inspired by Marilyn Monroe and Elvis Presley, her talent is not in their league. In particular, her Marilyn-camping is marketable only to a generation that doesn't remember the original and has no comparable stars of its own. While Madonna's megastardom is a tribute to her ambition and hard work, it is also a sad commentary on the vacuum that exists in the pop-icon business. (And, by the way, Andersen spelled my name wrong.)

Jon Gordon
Manhattan

Souls Survivor

AS BOTH A DEVOTEE OF THE UNITARIAN church and a recent casualty of the keep-a-woman-on-board-then-dump-her syndrome, I feel compelled to respond to Rusty Unger's article "Church of the Heavenly Unrest" [October 14]. After seven demanding yet deeply devoted years with my significant other, I recently returned from Europe to find that he had moved in with another woman. I'm still devastated by the extent of his betrayal, and one of the places I turn for solace is All Souls. It is an oasis of spirituality without oppressive dogma (not to be confused with a lack of "moral convictions"). It is also an effective community center, which Forrest Church has worked hard to enhance. Because he sincerely regrets his mistakes, and because he has helped empower so many people, I hope he will remain. He is a dedicated, talented public servant.

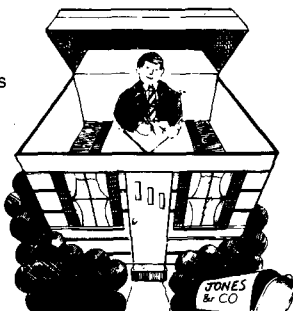
Judith R. Ray
Manhattan

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I AM A MEMBER OF ALL SOULS, AS WELL AS the author of *Forgiving Our Parents*. On the cover of my book is a hearty endorsement from Forrest Church. After the dust of rage and indignation has settled, perhaps the crisis of our need to punish our leaders for failing to live up to *our* unrealistic expectations of them can be addressed. And then maybe we can stop punishing ourselves for our unrealistic expectations of

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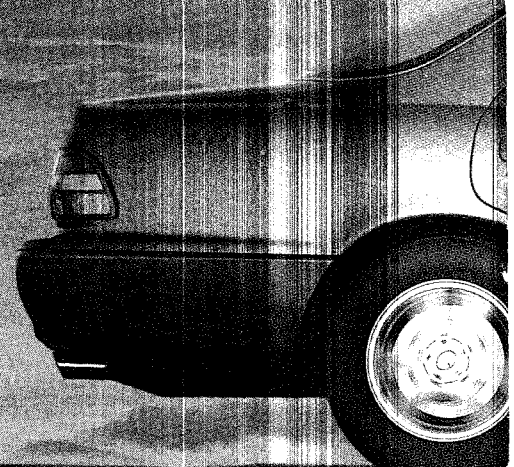
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what our own behavior should be like. Ultimately, we need to forgive Forrest Church for being a human being.

*Dwight Lee Wolter
Manhattan*

THE STORY ABOUT FORREST CHURCH SOUNDS exactly like Donald Trump's saga. Didn't Donald meet Marla in church and carry on his affair there under the unsuspecting nose of his wife? And now both Trump and Church seem to be bankrupt—one financially and the other spiritually. If the congregation of All Souls chooses to allow Forrest Church to remain as its spiritual leader, I'd recommend to Trump that he get out of the unforgiving world of real estate, where, when you are too greedy, you suffer the consequences of your actions, and become a Unitarian minister, where you don't.

*Janice Billingsley
Manhattan*

Buffett Lines

THE ITEMS ON WARREN BUFFETT IN THE SEPTEMBER 30 "Intelligencer" section were a pathetic attempt to tarnish one of the few heroes of such old-fashioned values as hard work, honesty, and integrity ["Buffett Takes the Washington Post . . . And His Car and Driver for a Spin"]. Buffett is doing his damndest to straighten out a mess he didn't create. What's wrong with his telling his story to certain important papers? I am confident the folks at the Washington Post can handle any conflict of interest with major Post stockholder Berkshire Hathaway. As to Buffett's retaining John Gutfreund's chauffeur and limousine, would you rather have Buffett fire the driver and sell the car?

*Soren N. S. Laursen
Mahwah, N.J.*

'Times' and 'Times' Again

THERE CERTAINLY ARE NO EASY ANSWERS to the problems facing the publishers of the New York Times, as indicated in Edwin Diamond's piece "Old 'Times,' New 'Times'" [September 30]. Perhaps one can be gleaned from my experience as a student at Staten Island's New Dorp High School in 1939. At that time, the head of the English department was a formidable spinster by the name of Miss O'Hara. No pupil could appear with a city tabloid in the classrooms that she supervised. Those who tried were scathingly denounced and threatened with failing grades. We were reminded daily that the only acceptable newspaper for an educated New Yorker was the New York Times. At the same time, we were taught how to fold the Times so it could be read easily on a crowded ferry, subway, bus, or el. The lessons really stuck. No matter where I went in the world, the day did not exist unless I could obtain a copy of the Times. Today, in retirement, I make a six-mile trip on

country roads at seven each morning to obtain my daily copy. Perhaps the publishers should be looking anew at the school system to ingrain the need for the Times.

*Dr. Ian A. Morrison
Verbank, N.Y.*

REMEMBERING MY YOUTH AT ADIRONDACK Camp, I vividly recall fellow camper "Artie" Sulzberger Jr. reading his daily Times from cover to cover on the floor of our cabin. Any eleven-year-old spending his time in such a fashion—while the rest of us hopped, skipped, and Indian-crafted—deserves to be publisher of the New York Times!

*Alex Heid
La Costa, Calif.*

Personals Shopper

OCTOBER 5 WAS THE ANNIVERSARY OF MY marriage, and I realized that my thanks to New York were long overdue. Seven and a half years ago, having difficulty finding "Mr. Right," I searched New York's classifieds and contacted Fields Exclusive Service. The last man Mr. Fields matched me with was the last man I ever dated! We were married eighteen months later. Our wedding reception was held at the Seventh Regiment Armory, whose restaurant I had first visited following a write-up in New York ["The Grand Old Armory," April 13, 1981]. Music and limousine services were also selected through ads in New York's classifieds. We had a memorable day then and treasure the happy years we've shared since.

*A. Roche
Manhattan*

Fantasy Island?

I ENVY DENISE MELINSKY FOR BEING ABLE TO kiss it all good-bye and fly off to Fiji for months at a time ["Living the Fantasy," September 9]. However, though working in publishing may not be "glamorous," being attacked by "killer white roosters" and "squashing insects by hand" doesn't exactly sound like paradise to me, either.

*Diane Hart
Newark, N.J.*

Weather Report

IN CELIA MCGEE'S "FAST TRACK" PIECE ON Lucinda Franks, McGee says Franks won a Pulitzer Prize for her New York Times series on the Weather Underground ["Novel Harvest," August 26]. In fact, Franks won her Pulitzer (with a co-winner) for work done at UPI, not the Times.

*Dan Harrison
Briarcliff Manor, N.Y.*

Editor's note: While working for UPI, Lucinda Franks, along with co-author Thomas Powers, wrote a Pulitzer Prize-winning piece on the Weather Underground that was published in the New York Times.

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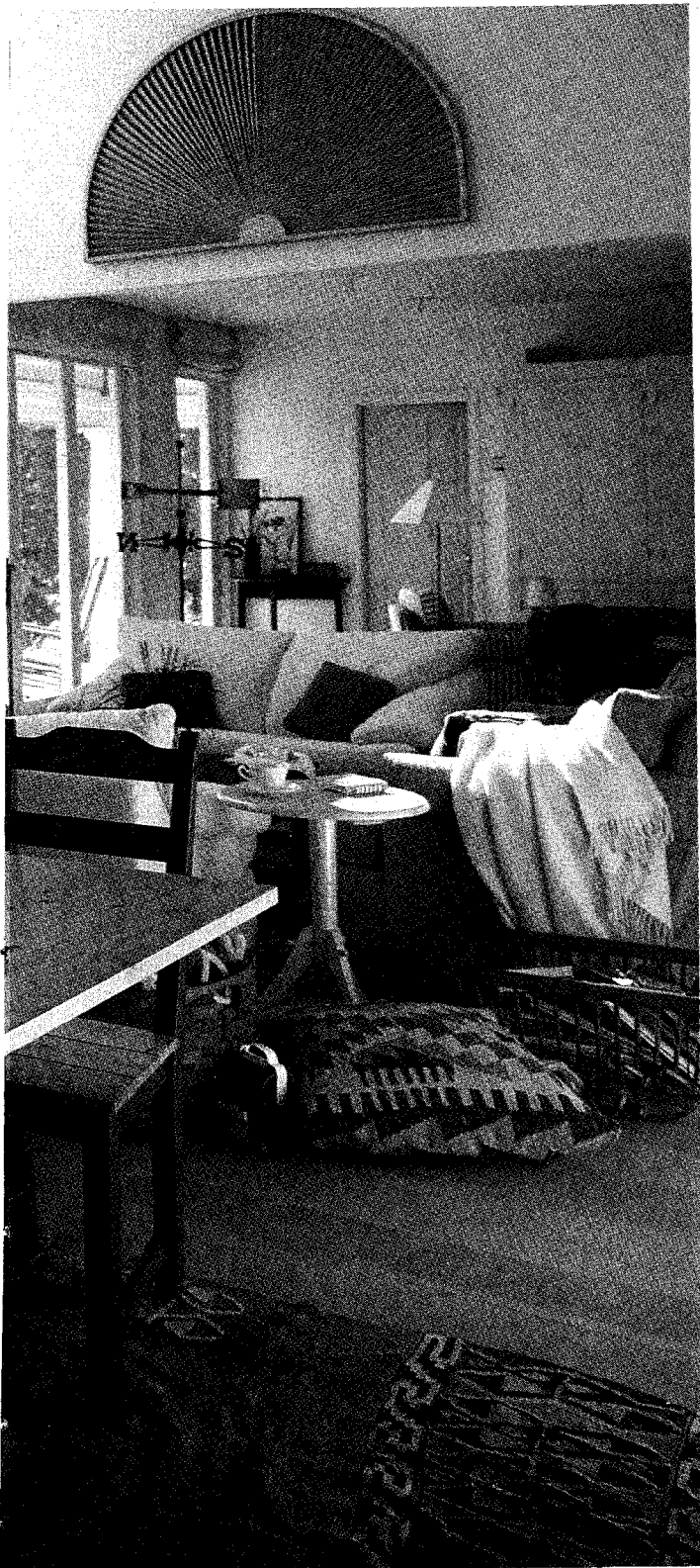
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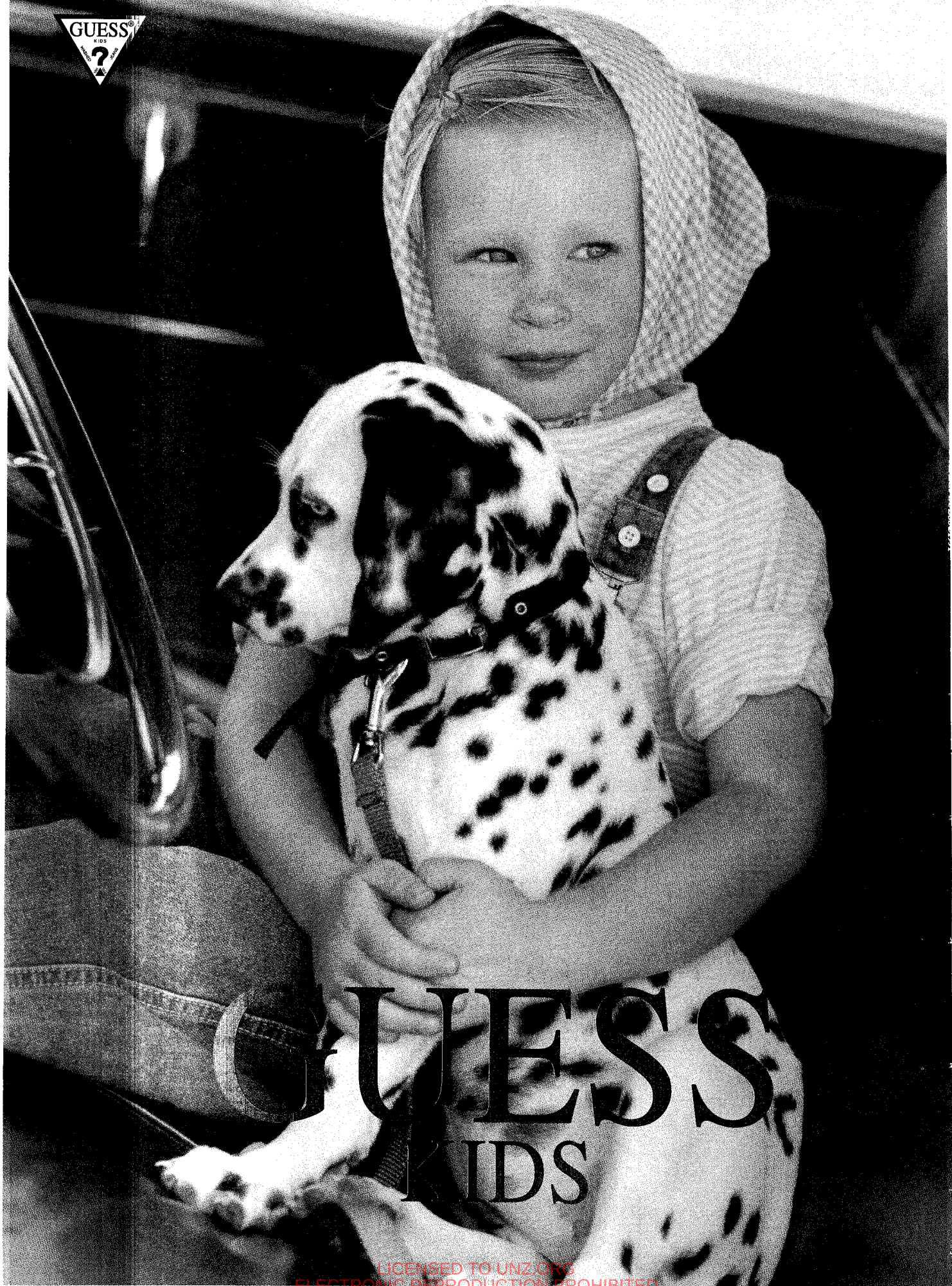
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A STRONG LINK IN THOMAS LEAK?

As Capitol Hill points fingers about the Senate leak regarding Anita Hill and Clarence Thomas, another name has popped up: that of media consultant Tony Podesta. Podesta has worked with the National Abortion Rights Action League (which actively opposed Thomas) and has ties to the offices of Democratic senators Ted Kennedy and Patrick Leahy, who are both on the Senate Judiciary Committee. He also says he knows both New York *Newsday* reporter Timothy M. Phelps and National Public Radio reporter Nina Totenberg, the two journalists credited with breaking the story.

"I can see why people think that," says Podesta, who denies that he was "directly" involved. "And if [Utah sena-

BATMAN RETURNS RIDS ITSELF OF A ROBIN

Batman won't have a sidekick in his next movie after all. Following weeks of speculation that Marlon Wayans would be playing a black Robin in *Batman Returns*, director Tim Burton's sequel to the 1989 blockbuster *Batman*, the actor's part has been written out of the script. "The role was of a young teenage boy who helps Batman," says one insider. "Everyone thought this part was Robin. We had never intended [that], but people fixated on Marlon because there was no other actor in the movie that people could think would be Robin." A spokesman for Warner Bros., which plans to release the film next summer, confirms that Wayans—the brother of *In Living Color*'s Damon, Kim, and Keenen Ivory Wayans—is no longer in the movie. "He was playing a character called The Kid, but the role had become nonintegral to the story," he says. "Marlon had not started work on the film. This has nothing to do with performance."

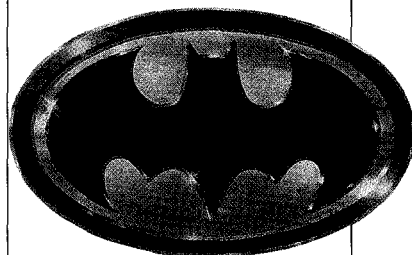
tor] Orrin Hatch wants to change his position [against accepting the results of] lie-detector tests, I'd be willing to take one."

Podesta stopped short, however, of denying that he was indirectly responsible for the leak. "I don't want to go beyond where we have gone. I

have nothing to add or clarify," he said. "I have worked on [the nomination] a little bit, but I don't want to get into the details." When asked how he was involved in the hearings, Podesta answered, "As a private citizen interested in the future of American justice."



CLARENCE THOMAS



THE BATMAN LOGO

TIMES MULLS 'WINNERS' AND WHISPERS

The New York *Times* recently suspended "Winners & Sinners," its newsletter critiquing the feats and foibles of the paper. But the outcry was so loud, says an insider, that editors plan to start the newsletter up again. "Winners & Sinners," which comes out about once every three weeks and is available to the public by subscription, was put on hold when its editor, Evan Jenkins, left. "'Winners & Sinners' takes a great commitment of manpower," says a *Times* spokeswoman. "But we saw it had great support in the newsroom, so the editors have reevaluated [their decision]. A new editor has not been named, but one will be." ...

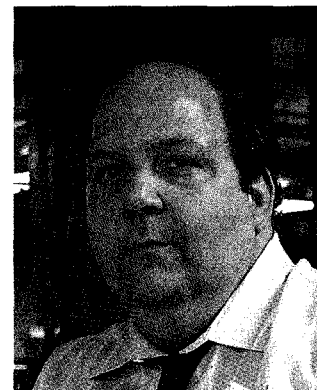
Is the *Times* adding more gossip? Sources say the paper of record is considering starting another gossip column. In January 1990, the *Times* created the "Chronicle" section, with short items and boldfaced names, but it relies on on-the-record sources. One insider says the proposed column would be "really gossipy. But we have to be careful, because it's hard to be dishy and still be the *Times*. We don't want the sort of backlash we got when we reported on Kitty Kelley's Nancy Reagan book." A source says rising star Alessandra Stanley, hired away from *Time* magazine, was asked to do some sample columns. Stanley wouldn't comment, but the source says, "They were good, but she's passed on the assignment."

ASSOCIATE EDITOR: DEGEN PENER

NACHMAN WALKING ON AIR AT POST

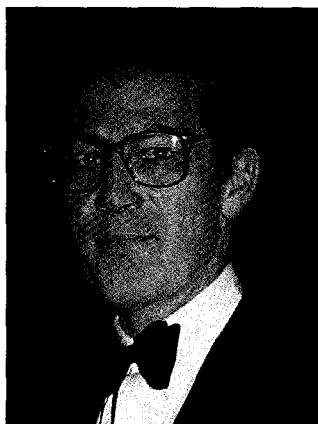
Contrary to what insiders at the New York *Post* are saying, Jerry Nachman, the paper's flamboyant editor, is not about to be ousted. Sources say Nachman has so successfully established himself as the personification of the *Post* that owner Peter Kalikow is willing to let him call all the shots. "If Jerry wants to hand in his resignation, it will be accepted," says a source. "If he doesn't, well, that's fine with Kalikow, too." Another source says that Kalikow is reluctant to make any management changes while Nachman is starring in a series of TV spots about the *Post*: "It would look too abrupt."

Nachman didn't return a call but has dismissed reports that he's ready to resign. A *Post*



JERRY NACHMAN

A SKY-HIGH SCHOLAR...THE PLAGUE YEARS...RICHES TO RAGS?...WOONG MARYLOU



PHILIPPE DE MONTEBELLO



HAROLD BLOOM



MARYLOU WHITNEY

spokesman says, "Making management decisions based on TV commercials would be the tail wagging the dog."

BLOOM TALKING MIL TO TAKE UP HIS QUILL

Harold Bloom may be brilliant, but he's no Judith Krantz. The Yale and New York University literature professor, whom some consider to be one of the world's greatest thinkers, has been shopping around a proposal for a new book; some publishers are nervous about signing a deal because Bloom's agent is talking about a price in the neighborhood of \$1 million. *The Western Canon* would discuss the great works of American and European literature and the concept of a "canon." Bloom's forthcoming book—*The American Religion*—is due from Simon & Schuster in May.

"Bloom's *Book of J* [which argues that a woman wrote part of the Bible] did well," says a source. "But a million is a lot for an intellectual book." Sources say the proposal has been shown to a number of houses, including Farrar, Straus and Giroux, G. P. Putnam's Sons, Random House, Harcourt Brace Jovanovich, and Simon & Schuster.

"They don't seem nervous from my end," says Bloom's

MET COSTUME INSTITUTE FADING TO GRAY?

The Metropolitan Museum's Costume Institute may be fraying around the edges. Some of those affiliated with it are worried about the focus of the renowned institute, and its director has called a special meeting in November to deal with their concerns. Some insiders are complaining that part of the exhibition space will be closed for a year to be renovated and converted into an employee cafeteria. One source gripes that Met director Philippe de Montebello doesn't treat the costumes with the same respect he gives to paintings, sculpture, and the like. Says the source, "One woman was mortified when she recently saw that the Duchess of Windsor's wedding dress had been allowed to fade to gray. The whole point of that dress's color is that it was in *Wallis blue*."

"If the dress faded, it was before it got here," says a Metropolitan spokesman, who adds that De Montebello treats the institute "with the same high regard" as the other parts of the museum.

agent, Glen Hartley. "If you've heard that directly from people who are considering making offers, I guess that's a different matter."

AVENUE'S JOURNEY-WOMAN JOURNALIST

Marylou Whitney may be spending more days at the typewriter and fewer at the races. The wife of Cornelius Vanderbilt Whitney is in talks about writing a monthly column for *Avenue* magazine.

Whitney is considering writing "travel diaries," which would include accounts of various horse races and safaris, says an *Avenue* source, who adds, "It's something

that's being discussed. It might not happen." Whitney had written one article for *Avenue*, but a regular column would fill the void left by Doris Lilly, who, until her recent death, was a regular contributor to the magazine.

NEWS AND NOTES FROM ALL OVER

HOW GERMAN IS IT: Anselm Kiefer, who has been searching for a new home, is set to buy Julian Schnabel's loft in the West Twenties, says a source. Schnabel could not be reached, and a spokeswoman at Kiefer's gallery would say only, "He's not planning on being a full-time [New York] resident."

A BUFFETT BIO: Warren Buffett will be the subject of an unauthorized biography due out in 1993 from Random House. Last week, the publisher signed up Roger Lowenstein, a reporter for the *Wall Street Journal's* "Heard on the Street" column, to pen the book. Lowenstein says he isn't planning a hatchet job on the Omaha investor and would-be Salomon Brothers savior. "I think he's a great, largely misunderstood story," he says. "I have tremendous respect for him."

DISNEY MAY PUT HIV IN PRIME TIME

The creators of the hit ABC show *The Wonder Years* are working on a script with a more up-to-date theme. The husband-and-wife writing team Neal Marlens and Carol Black—who made a splash with their nostalgic look at growing up during the Vietnam War—is working on a script for a TV series in which the main character is a doctor and mother and another character is an HIV-positive teenage boy. "It's sort of bittersweet," says an insider. "Like the Ryan White story."

Marlens and Black are writing the pilot under the auspices of Disney, with whom they recently signed a lucrative contract. They are planning to bring the project to ABC-TV.

"It's a really unusual plot for Disney," says the source.

A Disney spokeswoman says it's too early to say if the HIV-positive character will figure prominently in future episodes.

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CUT AND RUN

PLAYING POLITICS WITH TAXES

IT WAS A YEAR AGO THIS MONTH THAT George Bush—aided and abetted by Congress—adopted a \$165-billion tax-hike package that was supposed to rein in the deficit and put a brake on government spending. Instead, the October 1990 budget accord has turned out to be the dopesiest economic move since Richard Nixon adopted wage-and-price controls twenty years ago.

Last week, Washington finally seemed to realize this, as tax-cut talk erupted everywhere—a belated recognition that hiking taxes in a weakening economy makes about as much sense as raising the room and board on a deadbeat uncle who has just lost his job ("The Bottom Line: June Fools," August 13, 1990).

The key convert to the tax-cut cause seems to be Senate Finance Committee Chairman Lloyd Bentsen of Texas, one of the October 1990 deal's prime movers. Last week, Bentsen was leading the charge in the opposite direction, as he unfurled a package of tax cuts and credits designed to put \$72.5 billion back in the very pockets he'd only recently helped pick.

Before the week was out, senators Bill Bradley of New Jersey, Joe Lieberman of Connecticut, Phil Gramm of Texas, and many others had joined in with schemes of their own.

The budget deal's prime architect was, of course, George Bush, and as the week progressed, it was the White House that looked silliest of all. Having abandoned any effort to get a cut in capital-gains taxes through Congress as part of the budget deal, the administration didn't seem to know how to respond as the tax-cut clamor rose. At mid-week, officials in the office of Bush's top economic adviser, Michael Boskin, actually began phoning Republican staffers on Capitol Hill, hunting for "numbers" to help Boskin put together a tax-cut package for the president to trot out.

The question is, Will all the rushing about really amount to anything more than smoke and mirrors? Don't count on it. To get the economy growing again,

consumers need the shot of carrot juice political scientist Norman Ornstein says comes best from an across-the-board reduction in rates. But what Washington is talking about instead is various "zero-sum game" niche-type schemes mandated by the budget deal—tax-cut proposals that are supposed, in some inexplicable way, to stimulate the economy without adding to the deficit.

It was Congress itself that caused this problem, by promising not to raise spending or to cut taxes without "paying" for doing so by eliminating an offsetting amount of spending elsewhere in the budget. Unfortunately, to spur growth, a

Look at the chart on this page, derived from numbers supplied by DRI/McGraw-Hill, the nation's leading econometric forecasting company. It measures change in key economic sectors from the third quarter of 1990, when Bush's tax-induced recession began, through the third quarter of 1991, which just ended a few weeks ago.

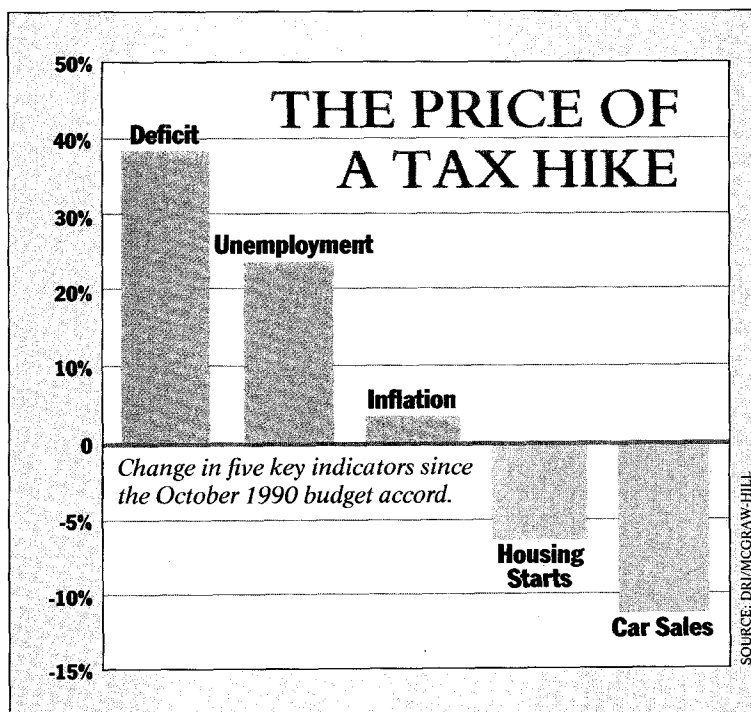
When measured by the decline in overall economic output—that is, GNP—the recession has been rather mild so far. But within that broad trend are some frightening developments. Since the start of the recession, unemployment has leapt to 6.88 percent from 5.6 percent, a rise of 22.85 percent.

Inflation, which normally eases when the economy goes into recession, is still slowly rising, inching up by 3.8 percent during this period. Meanwhile, the federal deficit—which the October 1990 budget accord was supposed to make go away—has in fact exploded, swelling to \$200.6 billion from \$145 billion in the third quarter of 1990, an increase of 37.68 percent.

Individual sectors of the economy are, if anything, even worse. Since the onset of recession, housing starts have slumped by 6.27 percent, while car sales have collapsed 11.3 percent. Last week, General Motors and Ford reported combined third-quarter losses of \$1.6-billion. Since the start of 1991, U.S. automakers have cumulatively lost an amazing \$4 billion.

These are the sorts of problems that a tax cut is normally counted on to cure. But since no one in Washington wants to say the nation can't afford a cut big enough to matter, the pols are all talking about things like "augmented IRAs" and tax credits paid for by cuts in defense spending—all good things, to be sure, but nothing that will give the economy the boost it needs. "This is pure pre-election posturing," says Ornstein. "It's politicians, who created the problem, now trying to look as if they're doing something about it."

In fact, it's not certain that even a "revenue neutral" tax bill will take shape. Illinois Democrat Daniel Rostenkowski, chairman of the House Ways and Means Com-



tax cut must by definition add to the deficit; otherwise, as Ornstein observes, "it won't stimulate anything."

"The 1990 accord has to be formally disavowed and repealed," says Burton Pines, senior vice-president of Washington's Heritage Foundation. "The thing has economic policy in a straitjacket."

But an inability to pursue fiscal stimulation in a recession was destined to become a fact of life in the next recession anyway. "We all knew this was coming sooner or later," says Ornstein. "It was just that no one wanted to face it." Now it's here—deficits piled on deficits, decade after decade, until, finally, the entire country has its back to the wall."

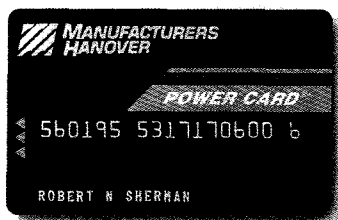
The damage being done by the recession seems to have been the final straw.

Really worth checking.

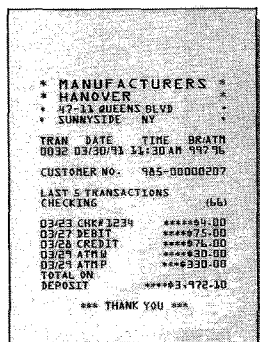
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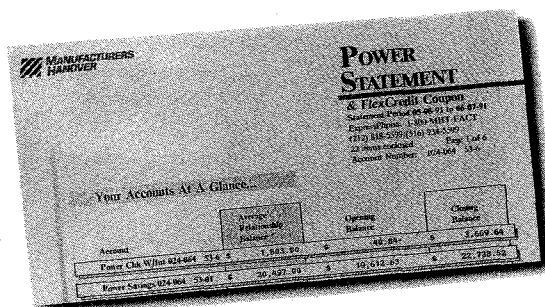
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nittee, went around Washington in the spring of 1990 telling people that the best way to reduce the deficit was to raise taxes. Now he hardly seems eager to admit his mistake. So even as tax-cut talk was swirling all around him, Rostenkowski last week told reporters there would be no tax bill emerging from his committee this year.

Nonetheless, from over in the Senate, the proposals came—in more than a few cases amounting simply to gussied-up versions of schemes from yesteryear. Two years ago this month, Senator Bentsen was hard at work talking up an \$11.9-billion plan to make IRAs available to first-time home buyers, and to make contributions to them 50 percent deductible by anyone, whether covered or not by a corporate pension or retirement plan.

Last week, Bentsen trotted out the idea all over again—this time with the deductions *fully* deductible. In a reach for originality, Bentsen also called for enactment of a pump-priming \$300-per-child tax credit for every family in the country. The move would put \$60 billion in the pockets of middle-class consumers, but only by cutting 5 percent from defense spending—a zero-gain paper shuffle that would penalize the aerospace and defense industries by exactly the amount it benefited everyone else.

Within 24 hours, Bill Bradley had his own tax-cut scheme. Similar to Bentsen's, Bradley's recommends a \$350-per-child tax credit for families, along with a proposal to offset the resulting revenue losses with \$116-billion worth of cuts in defense and other federal programs.

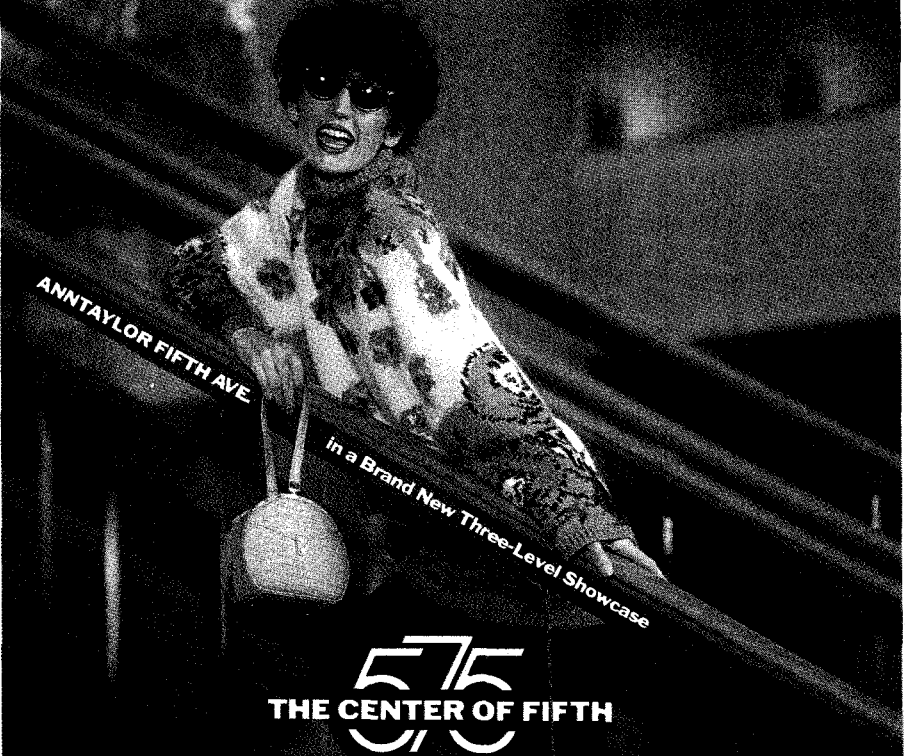
From the Republican side came a scheme from Phil Gramm. He wants to liberalize Social Security payments to the working elderly (cost: \$4.4 billion), give \$1,000 tax credits to first-time home buyers with incomes under \$41,000 (cost: \$3.9 billion), and let folks tap into their IRAs for home purchases, college, and health care (cost: \$2.1 billion).

How would Gramm pay for all this? Gramm calls, among other things, for a cut in capital-gains taxes, which he says will not be a loss to the Treasury but will actually result in a \$9.5-billion gain. He also has a complex "IRA-plus" scheme that wouldn't allow deductions for contributions but would, he says, stimulate enough additional savings to result in a net \$13.8-billion gain to the Treasury.

If all that sounds convoluted and only barely convincing, that's because the days of honest economics are long gone in Washington. When it comes to the nation's money, no one in Washington wants to fess up to what the rest of America knows: The country's in a box. There simply isn't enough money to go around, and thanks to the October budget deal, it's hard to see how Washington can either raise taxes to pay its bills or even cut taxes to end the recession.

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SPYING ON THE 'OBSERVER'



NEW BLOOD: Editor Graydon Carter and owner Arthur Carter.

THE TWO MR. CARTERS

ARTHUR CARTER MADE HIS MILLIONS—HUNDREDS of millions—on Wall Street in the sixties and seventies by playing the contrarian. “When everyone’s down on the market, when they say it’s oversold, that’s when to buy,” he explains.

Over the past decade, Carter has been applying his philosophy to publishing. He started the weekly Litchfield County *Times* in 1981, after the newspaper brokers told him that there were already too many small-town newspapers in northwest Connecticut. In 1985, at the crest of the Reagan years, Carter acquired the left-liberal *Nation* magazine. In 1987, he launched the New York *Observer* in a market where four daily newspapers, *The Village Voice*, and *New York Magazine*, among others, were already established. Carter’s bid for a place among the city’s contentious media was a weekly broadsheet whose peach-colored pages and serious tone paid homage to two English publications that he admired, the *Financial Times* and *The Observer* of London.

Some of Carter’s ventures are paying off. The Litchfield County *Times*, with its news of village land-preservation purchases and second-home transactions, has a circulation of 17,000 and is in the black; it just won a “best weekly newspaper of the year” award from the American Newspaper Association. The *Nation* has

doubled its circulation, to 100,000, even as it searches for a new editorial fix on the post-Cold War world.

It’s been a harder sell for the *Observer*. The weekly has been long on opinion from its platoon of columnists—notably, Hilton Kramer, Jack Newfield, and marathon man Michael Thomas—and short on just about everything else. At first, Carter and John Sicher, the Harvard lawyer Carter brought down from the Litchfield County *Times* to edit the *Observer*,

had ambitious plans to cover the neighborhoods of Manhattan. The full-time reporting staff is down to five now . . . and two of the reporters also contribute columns.

Worse, the *Observer* has found advertisers scarce in the economically depressed New York City market; Carter practically has to give the paper away—he claims a circulation of 25,000 paid and 25,000 “requested” (home-delivered free if a card is filled out). His competitors, however, suspect that paid circulation is closer to 10,000. Carter’s conviction that there’s a place in the city for the *Observer*, he acknowledges, has cost him almost \$14 million of his own money so far.

Still undeterred, Carter the contrarian is now taking another against-all-odds flier. In July, he hired E. Graydon Carter, one of the founders of *Spy* magazine, to be editor of the *Observer*, succeeding Sicher. Graydon Carter has a summer home in northwest Connecticut, and the two Carters first met socially. “I wanted someone to take the *Observer* beyond the launch,” Arthur Carter says. “I talked to a lot of people around the country about it, and Graydon was the best.”

Outwardly, no two publications could be more dissimilar than Graydon Carter’s *Spy* and Arthur Carter’s *Observer*. *Spy* was started in 1986. It made its reputation with fussy, postmodern graphics; infra dig—and nasty—references to short-fingered vulgarities; and pseudonymous

“authors” such as J. J. Hunsecker and Miles Archer (the early issues often read as if the whole magazine had been thoroughly rewritten by Carter and co-founding editor Kurt Andersen).

The *Observer*, by contrast, has the se-date look of a fifties broadsheet. Its headlines are so subdued that *Spy* used to run the worst and the dullest of them under the headline THE NEW YORK OBSERVER IN A NUTSHELL. Still, the *Observer*’s chorus of columnists have made for good listening precisely because they didn’t all sing from the same sheet music. No one is likely to mistake the voice of Howard Fast for that of Richard Brookhiser.

Owner Carter and editor Carter both run from any inference that the “*Spy* sensibility” is coming to the *Observer*. Arthur Carter stresses Graydon Carter’s credentials pre-*Spy* as a writer for seven years at *Time* and *Life*. Graydon Carter, who cashed out his stock shares when the English Saatchi interests took over the *Spy* company in March, speaks carefully, almost elegiacally, of the magazine he helped start, as if it were already in the past tense, the chronicler of a decade fading from memory. “I can’t say that the *Spy* ‘moment’ is over,” he says. “But certainly a world ended at the crack of midnight, December 31. All the trends of the eighties were tied together. The people who gave the decade its bad name went broke, were discredited, or went to jail.”

Although neither Carter will say so, others associated with the paper report that the readership, paid and requested, is older than most advertisers find desirable and that one of the goals of the new *Observer* is to attract an audience closer to Graydon Carter’s age (42) than Arthur Carter’s (59). Yet both Carters are looking back to early models for the *Observer*. Arthur Carter says he wants to make the paper “the cutting edge in New York City—like the *New Yorker* of Harold Ross 50 years ago.” And, he says, “there’s an advertising and editorial hole between the New York *Times* and everything else.”

Graydon Carter puts it somewhat differently. He says he intends to edit a paper with “the flavor of a small-town weekly.” The village boundaries are 96th Street to the north and Houston Street to the south (plus City Hall). The *Observer*, he says, is going to be for “the kind of person who reads the *Times*’s metro section before the foreign news: someone who, when faced with a choice between a story about Afghanistan or one about the guys in the street who wash the windows of



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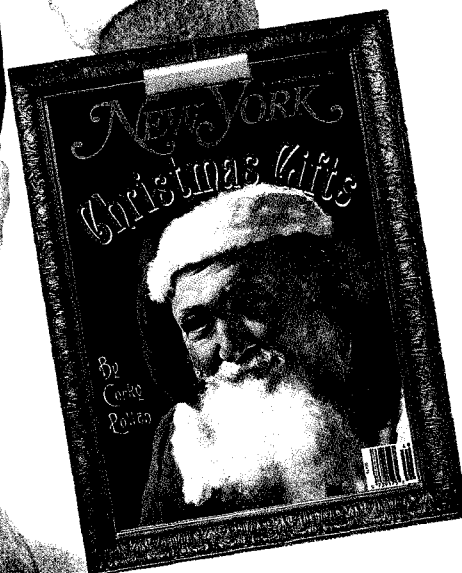


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ars, will go with the squeegee story."

Graydon Carter is willing to experiment. He brought over a London journalist, Henry Porter, to briefly lend an editing hand ("Henry's full of piss," he says). The new *Observer* also promises even windier columnists. In the two months since he arrived at the *Observer* offices, in an East Side townhouse Arthur Carter owns, Graydon Carter has started a "Week That Was" column and a "New Yorker's Diary." The portrait of the week past is intended, he says, "for New Yorkers who were away and don't have the energy to go through the *Times* the super saved." He plans to invite guest writers such as John Leo and Richard Stengel to do the "Diary" for rotating three-week stints, and to start a "Washington Diary" as well.

Graydon Carter has also introduced a regular real-estate feature giving sale prices of co-ops, condominiums, and townhouses, a city-side version of the most carefully read page of the weeklies in second-home communities. An *Observer* crime blotter—the next-best-read page—is in the works, too.

Old editorial habits die hard. *Observer* readers in recent weeks espied the familiar smarmy references to subjects' heights and other unflattering physical characteristics. There was as well the old *Spy*'s hyperfixation with the media and particularly the *New York Times*. On October 7, two meandering pieces started on page one and wound through a total of 145½ column inches. The titanic topics: publisher Owen Lipstein, now in Chapter 11, and journalist Lee Eisenberg, the departing editor of *Esquire* magazine's London edition. The following week, a page-one story took up the supposed politics of book reviewing at the *Times* and, together with two related articles, totaled 170 inches (greater than the height of the two Carters combined).

Graydon Carter defends the attention to media. "The *Observer* has three main beats," he says, "financial services, politics, and communications." As for the *Times*, "It's our de facto government."

Editor Carter is clearly betting that the *Observer* has the legs that *Spy* may lack (though as a hedge, he has a book contract, is a contributor at *Vogue*, and writes a weekly column on New York for the *London Evening Standard*). Owner Carter is also in a punter's mood, playing another of his intuitions. He's in the process of acquiring a half-interest in the weekly *East Hampton Star*, a robust property in second-home heaven (in the summer, its circulation tops 19,000 paid). While no one has been paying much attention, he will soon have three publications with a combined readership that could prove attractive to advertisers—when they come out of hiding. Equally important, he'll be creating more chatter in the media infield, the kind that might move the "requested" readers to the "paid."

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PONTIAC **We Build Excitement** 

FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

QUEEN OF THE NIGHT

KITTY BOOTS DOMINATION is manning the door to this meat-packing-district bar, fierce in her leather thigh-highs. Inside, Annabelle Domination—a sweet-faced go-go dancer with a smile on her lips and a collar around her neck—gyrates to the beat, chain-mail lingerie a-jangle.

There's the mistress of ceremonies: Chi Chi Valenti—writer, club promoter, and,

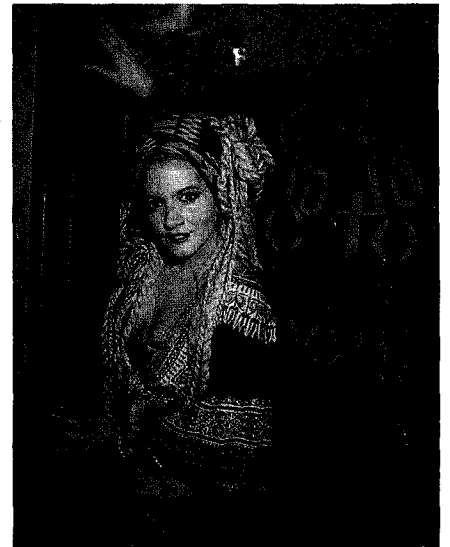
according to clothing designer Marc Jacobs, "the Brooke Astor of New York nightlife." Chi Chi, in shiny go-go boots, waist-high caftan, and a braided wig that looks like an uncoiling laundry basket perched on her head, repeatedly purrs "Dom-in-action" into the mike, while Johnny Dynell D.J.'s. A crowd of drag queens, butch dykes, and Gap-clad denizens of the neighboring restaurant

Florent looks on.

Welcome to Jackie 60, a high-camp, low-budget Tuesday-nighter with changing weekly themes at Bar Room 432 (432 West 14th Street). Jackie made its debut at Nell's last Thanksgiving and has built a faithful following among downtown deviants, including the girl gang that calls itself the House of Domination. It's all very tongue-in-cheek—though whose tongue is in whose cheek is not immediately clear.

Chi Chi's own style is bohemian dominatrix—she wears a push-up bra even to go for afternoon coffee. "I've always viewed domination not particularly from a sexual point of view but as what it represents about women's power," she says. "I come from the next generation after feminism; we didn't have to walk around unsexy to prove a point. We could be vixens."

The life of a post-feminist vixen is made a little easier for Chi Chi by her marriage to D.J. and Atlantic recording artist Dynell; his work pays those bills that Chi Chi's writing for the *Village Voice* and a number of fetish magazines can't cover. The couple met at the Mudd Club in 1980, and they've been the king and queen of the night ever since, from the first Danceteria, where Chi Chi



Dominant personality: Chi Chi Valenti.

T V

Reality—What a Concept!

HOW OFTEN DO TWO single parents—one a neatnik, the other a slob—with three children apiece marry each other? ABC's new sitcom *Step*



by *Step* thinks this farfetched situation is rife with laughs. Aren't everyday experiences funny enough? Why not shows like:

□ *Calling Cable*. The hilarious

exploits of a working couple who try to contact their cable company. The series ends four years later when they finally get a weekend appointment.

□ *It's a Gas*. For the first time in his life, a man tries to pump his own gas. Each week at a different gas station with totally different pumps. It takes him exactly half an hour to figure out how to use each one.

□ *Fast Food Hell*. Forget those cute, cheery teenagers they show flipping burgers in commercials. In this spoof of "reality" television, none of the customers sings or dances, and none of the staff has an IQ above a chicken nugget's. Get ready for laughs when the smelly junkie asks to use the men's room!

□ *The Commuters*. The entire show takes place on the LIRR. Just part of this season's merriment: Conductors take tickets from passengers who've died, and Wall Streeters who handle millions of your dollars can't seem to win at gin rummy.

JIM MULLEN

bartended, to the first Love Ball, for which Johnny did the music. A native New Yorker, Chi Chi, 35, says her family decided she was insane a long time ago, "but they say, 'At least she's married.'"

Yeah, but how many husbands and wives spend their spare time dreaming up kooky party themes like "The Silence of the Lunchpails"—a Club Kids—Meets—Serial Killers extravaganza featuring a Jeffrey Dahmer "realness" competition. Then there was the Jackie Ball last spring. "We had a competition for gay women only, Jackie Gleason versus Jackie Mason, with monologue," Chi Chi says. She leans forward in her chair, heavily ringed hands firmly placed on her bare thighs, cleavage trembling. "I mean, we don't make it easy for people." Jackie followers wouldn't want it any other way.

REBECCA MEAD

SHOPPING

Vintage Rose

ROSE FENTON'S ORIGINAL shop, on East 9th Street, was a small, jumbled room filled with bountiful piles of used clothing sold by the pound. *Faux*-leopard-skin hats and silk scarves flew through the air as women searched frantically for bargains.

Now Fenton has moved downtown—to 96 East 7th Street. The clothes are even furnished with hangers, and gone are the cheap, thin plastic bags that shoppers were given to haul off their treasures—they're now folded neatly into chic pink totes, complete with handles.

No matter—Rose Is Vintage is still packed with gems. Racks hold ravishing chiffon, satin, and velvet

dresses, skirts, and coats. Oversize cardigans are stacked in old trunks, and Levi's (only \$12 to \$15) are heaped in front. Glass cases shimmer with antique rhinestones, fifties' formal white gloves, and delicate handmade handkerchiefs.

Fenton, a robust woman dressed in black lace, has a similar store at 350 East 9th Street. She's a bit hesitant to begin the story of her trek from St. Thomas to the East Village. It all started 22 years ago, when Fenton was a waitress—an *excellent* one, she admits—walking along Canal Street.

"Well, I'm coming by one day and there were people setting up on the side of the street, and they were selling



Kate Schmitz models a bargain dress.

junk. I said, 'Oh, my God, my closet is full of nice stuff,' " she offers with a giggle. "I was addicted to buying the stuff, even though I was overweight. You know, I'd go to the thrift shops and see all the beautiful stuff and I'd say, 'The time is

going to come when they'll be able to fit me.' "

Eventually Fenton faced dietary and financial reality and set out for Canal Street, a bulging shopping bag in tow. She sold \$150-worth of clothes from her closet. Now she gets her garments from house sales, the Salvation Army—and a secret source.

Rose's addicts are basically the same as before—younger women from the Village who can afford retail but simply prefer

vintage. And, alterations aside, the possibility of owning a pair of authentic seventies' platform shoes for \$20, or a plush twenties' mauve velvet dress for \$25, keeps the regulars coming back.

GIA KOURLAS

SOUNDS

LIVING ON BLUES POWER

RECENTLY, A FAN stopped John Popper on Broadway. "Hey," said the fan. "You're that guy."

"Yeah," came the reply. "I *am* that guy."

Pure Popper. The 24-year-old, whose furious harmonica leads and roadhouse vocals drive the band Blues Traveler, takes his growing celebrity with healthy doses of modesty and irreverence. "That s---'s cool," he says. "But I try not to let it freak me out."

Popper's band, which has played together since high school in Princeton, New Jersey, has a sound that's too diverse to package neatly. "Zydeco, blues, suburban-garage-band, psychedelic nonsense," he says. "Whatever—it's honest."

And it works: Thousands of writhing, sweat-soaked bodies routinely jam clubs to hear the band's funky, spacey blues. Blues Traveler will play

harmonica that chose *him*, after a Stamford, Connecticut, childhood spent studying everything from bass to baritone horn: The pocket-size harp made sense because Popper was too wired to practice any instrument that required him to sit down.

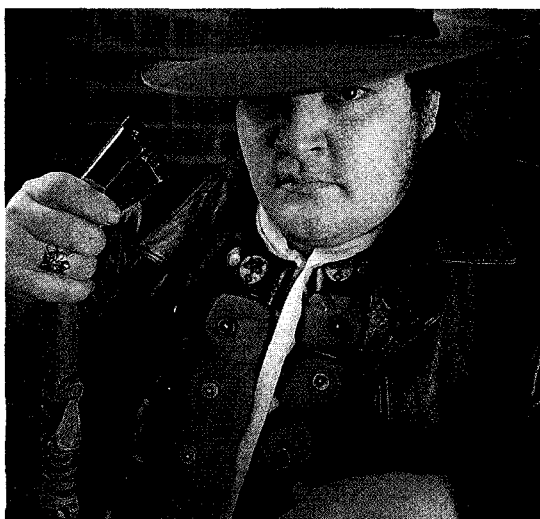
Speedy, roundabout melodies and honky-tonk chords reveal a range in Popper's playing that defies harmonica tradition. "I listened to Hendrix and guys like Charlie Parker and John Coltrane," he says. "I don't even try to play it like a harp."

Indeed, in Popper's hands, the instrument sounds more like a soprano sax or a clarinet from the wrong part of town.

Blues Traveler played keg

parties for teens in the Jersey suburbs for a few years, then moved to Brooklyn when three of the foursome enrolled in the New School's music program. Popper credits discriminating East Village barflies ("The crowd is the best teacher") with showing the band how to play together. "We sucked when we came to the city," he says. "We'd do the same jam for three hours—it would drive you nuts."

But when the band's second album on A&M, *Travelers and Thieves*, was released in September, it reached the *Billboard* charts in less than a week. Even more impressive is the welcome Blues Traveler has gotten from legends like Gregg Allman, whose keyboards spark the new album, and Carlos Santana, who joined them for a San Francisco jam session. "In a way, it was our diploma," Popper says. "But hey, don't think we're cool enough to handle it." MARK HEALY



Harmonica wizard John Popper.

at Roseland on Halloween before heading back onto the road as the opening act for the Jerry Garcia Band.

Popper claims it was the

THE SPORTING LIFE

Shrinking the Marathon

IT SOUNDED LIKE A GREAT romantic idea: He'd run the New York City Marathon motivated by the knowledge that his sweetheart was waiting at the finish line. Then she dumped him the night before the race, and he showed up at the Staten Island starting line distraught.

Enter psychologist Maryellen Duane. The captain of the marathon's Psyching Team, Duane leads a pack of 90 therapists who gather each year to counsel runners suffering from heartache, agoraphobia, or bridge-phobia. "It's a terrifying thing going over the Verrazano-Narrows if you're afraid of bridges," Duane says. "And a lot of people have a fear of being trampled."

To get shaky plodders to cross that bridge, Duane

applied to Brooklyn, the runners' destination.

The volunteer Psyching Team—made up of psychoanalysts, behavioral psychologists, and addiction experts—got its start in 1981. Dr. Andres Rodriguez, the marathon's medical director, realized that runners who complained of stomach and intestinal distress were extremely anxious. Now mental-health pros from as far away as California and Hawaii get together at 4 A.M. each year for the trip to the marathon's Staten Island staging area.

Duane, a 3:35 marathoner, estimates that her team advises 2,000 entrants. Relentlessly cheery, and eager to provide "good mothering," Duane was born to help edgy souls have an unfretful

five-borough extravaganza. "I'm a party thrower," she says. "And I do a lot of group therapy."

The Psyching Team even doles out talismans—little pieces of orange shoe tape, pinned to running tops. "It's colorful; it's bright," Duane says. "It's not chaos and darkness." Last year, Duane's doctors calmed a lot of white-collar runners who had just lost jobs.

Sometimes, though, the Psyching Team faces anxiety attacks that have nothing to do with

Freud. "One guy was in a panic," Duane says. "He'd forgotten to bring his shorts." A team psychologist surrendered his own pair to the cause. PETER GAMBACCINI



provides "positive imagery, or a catchphrase they can take with them. I tell them it's a bridge to the promised land. Or a rainbow"—two descriptions not normally

CRAFTSMEN



Demler with a restored 1889 A. Marshall Bösendorfer.

GRAND PIANO

CARL DEMLER CONCEDES that the location of his warehouse—a former iron foundry on the Harlem River in the southwest Bronx—is not ideal: The toasted Mazda and unidentifiable mounds of debris outside have scared off a customer or three. Burglars, too, have been a problem, but Demler's goods, by dint of their weight, are eminently safe.

For Demler is the proprietor of Beethoven Pianos, an outfit that can buy or sell or rent or tune a piano but specializes in turning dust-coated relics into golden-toned things of beauty.

A wiry, sharp-eyed man born 55 years ago in Munich, Demler was trained as an architect. But after he moved to New York, he happened to watch the dismantling and subsequent rebirth of a piano. Never mind that he didn't play—still doesn't, in fact; Demler was hooked.

Beethoven's storefront, on First Avenue near 86th Street, is charmingly old-world, boasting a few dozen rather ordinary used pianos. But the Bronx warehouse is a mammoth, four-floor treasure trove, from its sagging Aunt Bertha specials—straight from the parlors of Brooklyn, starting at \$200—to rows of gleaming, thundering, rebuilt

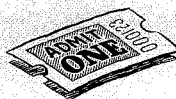
century-old grands that can run to \$35,000.

And then there are the pianos in transition. Some need only string work or a new veneer (how about something in a burled olive-ash?). Others sit oddly naked, stripped of their guts for a total overhaul. About 10,000 pieces go into a large piano, and Demler keeps them stocked in spades: pads and hammers, bridle straps and tuning pins, rolls of piano wire and strips of felt, even the decals that go over middle C.

On the top floor, workmen are powdered in black like coal miners, stripping old finishes with a pneumatic hose. Sunshine leans in a window onto a row of newly bronzed harps—the structural spine of a piano—hurrying to dry and get back into a diva's Mason & Hamlin or a Steinway bound for a Japanese conservatory.

Across the street is a brick factory with a faded sign—ESTEY PIANO CO., just one ghost of about 150 piano-makers that have come and gone in New York. Today, there are only three major piano builders in the whole country. "Americans made the modern piano, and now they're losing it," laments Demler. But, he says, at least the great old ones can be saved. STEPHEN J. DUBNER

H LINE O T



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



Center. Also on tap: Taylor dancer Christopher Gillis's new piece, *Icarus at Night*. Through November 3.

TELEVISION

Liverpool Oratorio (page 124): Americans get their first opportunity to hear Paul McCartney's new work. Soprano Kiri Te Kanawa and tenor Jerry Hadley head the cast of 300 singers and musicians, who performed the work at the Liverpool Cathedral in June. It's part of the *Great Performances* series. (Wednesday, October 30; Channel 13; 8:30 P.M.)

RECORDINGS

The Complete Glenn Miller: There are thirteen discs, and a little something swell for everyone who remembers what it was like back when. (RCA Records; \$139.)



TASTINGS

BY ALEXIS BESPALOFF

There's a tasting of more than two dozen sweet wines, including Yquem 1979, vintage ports, and late-harvest wines, at Windows on the World on October 29, from 6 to 8 P.M. (\$45; call 938-1100.)

ASK GAEL

Does anyone celebrate Halloween? In Mexico, All Saints and All Souls days are a time to honor the dead, which can be more fun than it sounds... especially at Zarela. Come in Halloween costume (see Zarela as a nun). Feasting continues through November 7.

SCENES

"Hallowed Haunts": Finally, all our favorite Charles Addams creatures are gathered together under one—not even spooky—roof. These



drawings and watercolors, most of them from the illustrator's years at *The New Yorker*, remind everyone just how sorely Addams is missed. At the National Academy of Design.

Sweet Baby James and Natalie Cole, too, are in town this week. Taylor, who's 43, croons from his new album at the Paramount October 29 through 31, and Cole tries her unforgettable best at Radio City Music Hall from November 1 through 3.

MUSIC

Mirella Freni, the last of the great Italian lyric sopranos, rarely gives recitals in New York, so rejoice. She's really an icon—a Tebaldi type that just can't be found anymore—and she's singing with the Orchestra of St.



Luke's. At Avery Fisher Hall on October 30.

The Concert Royal Baroque Orchestra: As part of Merkin Hall's original-instrument series, the group is doing a concert version of Handel's rarely performed *Alessandro*. It's a highly embroidered, to say the least, tale of Alexander the Great's life and loves. On October 31.

VIDEOS

Robin Hood: Prince of Thieves (Warner; \$24.98): If you groaned at Kevin Costner's narrative in *Dances With Wolves*, be prepared for more surf-city patois.

BOOKS

Possession, A. S. Byatt: Now in paperback, this British and American best-seller is about two young scholars researching the lives of Victorian poets. Romantic, mysterious, and very long. (Vintage; \$12.)

The American Magazine, Amy Janello and Brennon Jones: For magazine addicts, this richly detailed, anecdotal, and well-illustrated

THE AMERICAN MAGAZINE



history may be the ultimate fix. (Harry N. Abrams; \$60.)

NIGHTLIFE

Massive Attack Sound System may well represent the best of British rap. From Bristol, England, the group mixes funky beats with swirling melodies and clever stream-of-consciousness rhymes. There's no crotch-grabbing or gun-glamorizing. MA makes its debut at the Groove Academy, S.O.B.'s, on October 30.

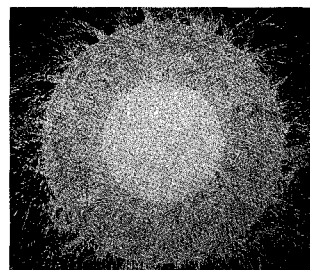


MOVIES

The Wages of Fear: Henri-Georges Clouzot made only a handful of films, but among them were classics like *Diabolique* and this 1953 thriller. Yves Montand leads a band of renegades carrying nitroglycerin in Central America. Now in a newly restored 148-minute version. At Film Forum 2; 209 West Houston.

ART

Richard Long, in *White Water Circle*, uses mud the way other artists use paint. For the sculpture *Rain Forest Line*, inspired by his recent walk through a rain forest in Olympia, Washington, the Welshman uses pieces of red



and blue slate. At the Sperone Westwater gallery; 121 Greene Street.

DANCE

Two glorious new pieces by Paul Taylor, *Company B* and *Fact & Fancy*, are among the highlights of the company's two-week season at City

New York

BEATING BUSH

*(It Could
Happen)*



CYNICAL? THE
GRAND CANYON
PHOTO OP.

BY JOE KLEIN



BILL CLINTON HAD BEEN RUNNING for president for all of two weeks, and he was feeling lousy. His allergies were driving him crazy; his eyes were puffy and red; he had about a third of his voice left.

But this was important: A thousand Illinois Democrats had gathered in Chicago for their annual fund-raising dinner. Clinton was determined to give them his best shot. And he did, laying the wood to George Bush: "You know, he wants to divide us over race. I'm from the South. I understand this," Clinton croaked. "This quota deal they're gonna pull in the next election is the same old scam they've been pulling on us for decade after decade after decade. When their economic policies fail, when the country's coming apart rather than coming together, what do they do? They find the most economically insecure white men and scare the living daylights out of them."

There were gasps in the audience, a rustling of chairs. The Arkansas governor was rolling now; even his voice seemed stronger. "They know," he continued, "if they can keep us looking at each other across a racial divide, if I can look at Bobby Rush," a black local politician seated nearby on the dais, "and think, Bobby wants my job, my promotion, then neither of us can look at George Bush and say, 'What happened to everybody's job? What happened to everybody's income? What... have... you... done... to... our... country?'"

There was something approaching a roar then, the sort of visceral whoop that comes only when the words sink hard and deep. The trouble was, there weren't too many potential whoopers left in the hall by then. About half the crowd had gone home before the candidate had even begun to speak—the Bears were on the tube that night; the baseball play-offs were on as well. The hall felt empty, echoey. There wasn't the critical mass to sustain the excitement that comes when a strong speaker is moving a big room. The moment passed.

It seemed a pretty fair metaphor for the 1992 presidential campaign so far. "The candidates are better," says Elaine Kamarck of the Progressive Policy Institute, a moderate Democratic think tank. "But people are turned off by presidential politics. They think Bush is unbeatable. They're not giving money—the first-quarter fund-raising reports for all these guys were ridiculous. The decibel level is so low the public isn't hearing what they have to say."

A Mario Cuomo candidacy, if the governor eventually does decide to grace the field, might raise the decibel level substantially. But even then, the conventional wisdom says that a president who won the Gulf War and presided

over the collapse of Communism, who has been wafted along on a record tide of public approval in the polls, whose party has trounced the opposition in five of the past six elections, whose opposition is cowed and divided, and dis-

dained by broad swatches of the American public—an incumbent president like that is a mortal lock to be re-elected.

But then again, there is this *thing* in the air, a mosquito buzz of dissatisfaction—not just in the polls, which show that a majority of people think the country is headed "in the wrong direction," but also in the salons where political and corporate heavyweights mix and mingle—a hint... of an intimation... of a tickle of vulnerability: Bush can be had. Perhaps it's just that Clinton and his colleagues—especially senators Tom Harkin of Iowa and Bob Kerrey of Nebraska—are finally out there, making the case against the president (and making it better than Democrats have in years). But probably not. Kamarck is right: Most people haven't heard the Democrats yet.

No, it's Bush. The act is wearing thin. The foreign-policy stuff has been fine. The hand was firm in building the Gulf War coalition, the leadership unflinching during the war itself (if craven in the aftermath). The reaction to the collapse of Communism was cautious but steady; the recent arms-limitation initiative was a bold stroke, underlining the power an incumbent president has to shape the debate.

BUT FOREIGN POLICY IS RECEDING from center stage now: Communism won't collapse twice. The Middle East peace process won't yield dramatic results anytime soon, if ever. A return to the Gulf, if Saddam continues on outrageously, will only underscore the failure to get the job done right the first time. Even the foreign-policy priesthood is beginning to make the case that the time has come to look homeward. "The United States has never been less threatened by foreign forces than it is today," William G. Hyland, the editor of *Foreign Affairs*, wrote in the *Times* last May. "But the unfortunate corollary is that never since the Great Depression has the threat to domestic well-being been greater."

Hyland went on to list a litany of issues—"crime, drugs, education, urban crises, federal budget deficits and a constant squeeze on the middle class"—that Bush hasn't shown much interest in. The problem isn't so much that the president doesn't have solutions (most Democrats don't, either); it's that he doesn't seem to care. " 'Read my lips' had a big impact on the

Photographs: left, Diana Walker/Gamma-Liaison; top, Joseph Clementi.

middle class," says Stanley Greenberg, a Democratic pollster. "When Bush broke that pledge, he severed his only link to average folks. In focus groups, they began to say things like 'He'll go to the wall for the rich [on capital-gains-tax reduction], but he wouldn't do it for us.' He's always making comments from a golf cart, or up in Maine, riding around in his powerboat—doing country-club things while average folks are getting pretty damn scared about the economy. I don't think his people understand the number of bungles they've made, how serious his image problem could become."

Some Republicans do. "It could fall apart very quickly," says one senior GOP adviser. "People say Reagan was lucky, but this guy is much luckier. He hasn't really hit a rough patch yet. But he will—and when he does, he won't have the reservoir of goodwill Reagan did. He could panic, flail around. He could turn out to be that whiny preppy we used to know. It could get ugly."

Already, Mario Cuomo is pumping up the volume: "Anything Bush does now is an admission of failure," says the governor, whose lust for the battle seemed barely contained last week. "If he does an economic package—and I'm convinced he will, soon—it's an admission that his budget deal was a phony. If he goes back to get Saddam, it's an admission that he didn't finish the job the first time. If he goes negative—Willie Horton, quotas, Anita Hill—it's a sign of surrender. It means he knows he can't do it on the economy, so he has to play dirty. The people won't let him get away with it. . . . There's a disgust, an incipient rage out there, a fear that we're not just losing economic strength but the spirit of the country. The whole thing stinks."

Whew. But even if Cuomo decides to stay at home in Albany—still a real possibility, by the way—Bush could find himself in serious trouble in 1992. There is a constellation of problems lurking, perhaps just around the corner—the sort of problems that cripple presidencies:

□ *The economy.* Cuomo again: "Ever since 1987, we've been sliding down the mountain. This year, we hit the valley floor. Some people thought the war would start us up the mountain again. Nope. In fact, the opposite happened: We take a couple of steps along the valley and fall down *another* precipice. That's where we are now: double-dip."

Perhaps. Robert B. Reich, the Harvard political economist, thinks the chances of a double-dip recession are about "40 percent, but that's just economic astrology. . . . The important thing is that even if there is a recovery, it's not likely to be a very strong one."

Bush knows this. The attitude at the White House seems to have lurched from concern to out-and-out panic in recent weeks. "You hear a factoid being tossed around a lot recently," says one Bush aide. "No president since World War II has been re-elected when



CUOMO

THE GOVERNOR PUMPS UP THE VOLUME. "ANYTHING BUSH DOES NOW IS AN ADMISSION OF FAILURE," HE SAYS.

growth in real disposable income was less than . . . I forget the number." It's 2.9 percent. Income growth has been averaging less than one percent throughout the Bush presidency. Next year probably won't be much better and could be considerably worse. And the government's ability to do anything about it is limited by some sobering realities: The much-lamented "credit crunch" is only partly a function of caution by the banks; it's much more the result of a maxed-out public and heavy-duty corporate indebtedness after the crazy eighties. "The federal reserve can lower interest rates all it wants," says Reich. "It's like pushing on a wet noodle."

Meanwhile, the Bushies are at one another's throats. Several weeks ago, when the president announced a tepid plan to ease the credit crunch, the *Washington Post* quoted a "senior administration official" expressing "disgust" with the Treasury Department's "defensiveness and refusal to take this situation seriously. . . . [Treasury Secretary Nicholas Brady and his top aides] are out of touch with the business community."

SUCH BACKBITING IS BECOMING MORE AND MORE COMMON. There is a serious division between the Wall Street types like Brady and supply-siders like HUD Secretary Jack Kemp, who want to jump-start the economy with more debt—tax breaks, especially a reduction in the capital-gains-tax rate. There is also political pressure to support some sort of middle-class tax cut like the \$72-billion plan proposed by Lloyd Bentsen last week, paid for with defense cuts (see "The Bottom Line," page 20).

The chances of any such plan passing the Congress soon are slim (Democrats are as divided as the administration on taxes). And even if something does pass, it's not likely to be big enough

to have much effect—the humongous budget deficit (at least \$362 billion next year) makes the spending of very much money on *anything* unlikely. If the economy continues weak, Bush can replay his inevitable, stirring Gulf War commercials all he wants: The election will turn on pocketbook issues, and the president will be on the defensive.

□ *The media have wised up.* On September 18, George Bush traveled all the way to the Grand Canyon to announce an inconsequential agreement to reduce emissions at a nearby power plant—in truth, he was playing politics as usual: hoping that an environmental photo-op would pass for environmental concern. It didn't work. All three networks played it as a cynical attempt to manipulate the media. NBC used the opportunity to run a story about the president's real environmental record.

Two weeks later, when Bush tried to pass as the Education President at a local school, the *Washington Post* put this story on page one: "The White House turned a Northwest Washington junior high school classroom into a television studio and its students into props yesterday [as part of] . . . the administration's latest effort to demonstrate the president's interest in domestic issues."

The *Post* story made scant mention of what the president actually said; it concentrated on the media manipulation. The president, apparently, was furious. As he headed for his helicopter the next day, Bush fumed, "You try to go out and express yourself on the need for good education . . . and, all of a sudden, everybody says it's purely political."

TOO BAD, MR. PRESIDENT: THE DAYS OF FLAG-FACTORY photo-ops are over, and "going negative" may not work as well this time, either. This is a potential revolution in American politics, one that will put a dent in the Roger Ailes—Mike Deaver method of *insinuating* a policy through clever visuals, rather than actually having one. "We've made a conscious decision: no more video press releases," says Tim Russert, NBC's Washington-bureau chief. What's more, NBC and the other networks are determined to take apart every negative political ad, exposing false claims and analyzing the political subtext.

Not only has the White House been slow in catching on to this, Bush—as noted earlier—has been rather sloppy about presenting himself to the public, coming across as a putting-green policymaker. "This wouldn't be happening if Lee [Atwater] were still around," says a prominent Republican.

The yearning for Atwater is heard constantly at the White House and in Republican circles. "He's like a reverse scapegoat," says one aide. "It's like the people who say, 'Baseball will never be the same now that Babe Ruth's gone' . . . but the truth is, Lee did add a lot."

One thing Atwater added was a gut-level sense of what average folks—especially swing voters—were feeling. John Sununu and Richard Darman, the current domestic gurus, offer Bush little more than the mood at Mensa. Bob Teeter, a top-notch political analyst, will have more input once the campaign gets rolling—but for now, Bush is flying blind.

□ *Abortion.* Most people don't care about politics. More than half don't vote. But there are a few issues that have the potential to ignite a firestorm among the perennially uninterested—abortion is one of them, and Bush is on

the wrong side of it. A Supreme Court decision to overturn *Roe v. Wade*, and send abortion back to the states, seems to be getting closer. If it comes before next November—a slim chance, but not impossible—not only George Bush but a great many other Republicans are going to be in serious trouble.

The Clarence Thomas hearings may not have done much for feminists, but they did prove that issues relating to the changing workplace—like sexual harassment, day care, family leave—have great resonance with women. In 1988, Republicans were able to outthink Democrats on day care, offering a range of choices (as opposed to the Dems' proposed system of Stalinist state-run centers). But the growing fear that abortion will become illegal in some states—or severely restricted, as has happened in Pennsylvania—may spill over into other "women's" issues this time, and can only hurt Bush. The Gender Gap yawns.

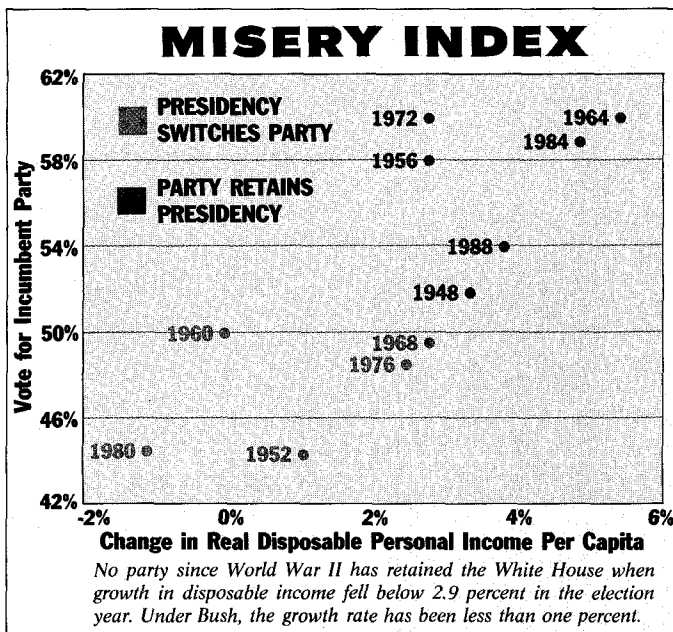
□ *The times have changed.* Lee Atwater was the ultimate *Zeitgeist* cowboy. He was a fan of everything, from professional wrestling to New Age crystal-cuddling. Atwater's last take on where America was headed—influenced by his brain tumor and imminent death, no doubt—was published by *Life* magazine last February. It was an extraordinary document, and it deserves to be quoted at length: "Long before I was struck with cancer, I felt something stirring in American society. It was a sense among the people of the country . . . that something was missing from their lives, something crucial. I was trying to position the Republican party to take advantage of it. But I wasn't sure what 'it' was. My illness helped me to see that what was missing in society is what was missing in me: a little heart, a lot of brotherhood."

"The 1980's were about acquiring—acquiring wealth, power, prestige. . . . But you can acquire all you want and still feel empty. . . . I don't know who will lead us through the nineties, but they must be made to speak to this spiritual vacuum at the heart of American society, this tumor of the soul."

GEORGE BUSH—LEE ATWATER'S GREAT FRIEND AND patron—seems singularly unsuited to the task. Unlike his predecessor, Ronald Reagan, Bush is uncomfortable with emotions and values; he lives in the pragmatic world of tactics, deals, and diplomacy. His presidency has waxed and waned on his ability to get on in that world—surging when he built the Gulf War coalition, suffering when he allowed Richard Darman to trade away his "no tax" pledge in a cynical budget deal.

Bush is a lifelong Cold Warrior—Navy pilot, U.N. ambassador, CIA director, Reagan apparatchik—but that war is over now, and a government shaped by 50 years of fierce ideological struggle needs to be dismantled and rebuilt to meet new needs. The new agenda won't be refried welfare-state liberalism—Lee Atwater would have known that—but it certainly won't be the old Cold War borscht, either, and George Bush has yet to acknowledge that this moment of rethinking and rebuilding has arrived. He seems not to have noticed the basic changes Atwater was sensing: that the boom times are over, that economic fear has supplanted optimism as the dominant mood, that there is a heartsickness, an inchoate search under way for something more meaningful—a sense of community, perhaps.

In fact, the president seems



KERREY

THE NEBRASKA SENATOR INVOKES A NEW DEMOCRATIC PARTY ORATORY: PATRIOTISM.



not to think about the future very much at all. When asked about the agenda for a second Bush administration, a White House aide shrugged, raised an eyebrow, and said, "It would be interesting to hear what some of the other people in this building have to say about that."

It is interesting. There is no agenda, only tactics—ways to counteract Democratic thrusts. "You'll see something on health care," said one prominent Republican. "I think we've now conceded that there has to be a change in that area. I wouldn't be surprised if there was something in the State of the Union."

A Republican analyst with close ties to the White House said, "The plan is to play defense and hope we don't have a massive foreign-policy screwup. The Democrats have too far to go to catch up to us." And then he joked, "But just in case, I think we've got the fall of Castro planned for October of 1992."

The powers of incumbency should not be underestimated, of course. Mario Cuomo can say that anything Bush does will be an "admission of failure," but if what Bush does *works*—or undercuts what the Democrats are proposing—the American people won't care that it came at the last minute. The president can change the debate at a moment's notice—propose sharper cuts in defense spending, a public-works plan, a global-warming initiative, a tax cut. He could dump Dan Quayle. This is a pragmatic president: Anything's possible. "Bush isn't like Reagan," says a senior aide. "He may not have the vision thing, but he can sense a trend and act on it. He doesn't let things fester."

BUT MORE IMPORTANT THAN THE THINGS THE PRESIDENT can do is the office itself, the stature it confers. George Bush is the most powerful man in the world. He wears it well, too—and his suitability for the role begs a natural question: Would you want someone so hot and wordy as Mario Cuomo running the world? Would you want someone as inexperienced in foreign affairs as Bill Clinton? This is, without doubt, the toughest mountain any prospective Democrat will have to climb. George Bush may not be an inspiring or even very effective president, but he's been an entirely credible one.

Finally, there is another problem Democrats will have in making the case against George Bush: their own past. They are suffocating in a casket of interest groups—labor (especially government employees), the civil-rights Establishment, various life-style and civil-liberties advocates—who provide the bulk of votes in Democratic primaries and have even less in common with average folks than the preppy in the White House does.

Toward the end of the 1988 race, William Safire wrote that Michael Dukakis lost the presidency the second night of the Democratic Convention, when Jesse Jackson—who scares as many people as he inspires—was allowed to dominate prime time. That problem will be compounded in 1992, when the party meets in New York, a locale guaranteed to reinforce everything about the Democratic Party that Americans mistrust. What chance will a Cuomo, a Kerrey, or a Clinton have to actually deliver his acceptance speech uninterrupted by ACT UP, Al Sharpton, and the rest of the gang?

But the Democrats' problem is much deeper than the lunatic fringe. They've been out of power so long, they can't help but sound congenitally depressed. After Reagan proclaimed "morning in America" in 1984, Richard Gephardt responded that it was "near midnight" in 1988. Most Democrats who've run for president since Vietnam have sounded less positive about America than the average Russian teenager. "You can't

elect somebody who sounds like he doesn't love the country," says Mark Mellman, a Democratic pollster.

THAT SORT OF PATRIOTISM HAD BEEN MISSING FROM Democratic oratory until a few weeks ago, when Bob Kerrey celebrated the end of the "Evil Empire"—and the "liberation" of 400 million Communist-bloc citizens—in his announcement speech. There's been an unwillingness to tell the truth about other matters, as well: "Democrats love to talk about the middle-class squeeze," says a Republican pollster, "but they never admit what people feel squeezed by—high taxes, big government, and, especially, the money that goes to the deadbeats on welfare."

"We've been more willing to talk about middle-class economics than middle-class values," Stan Greenberg admits. "The American people may be disappointed with the Republicans, but they're pissed as hell at the Democrats. They figure the Republicans represent the rich, but they expect *us* to represent their interests, and we haven't."

That may, finally, change in 1992. Each of the pre-Mario Democrats seems aware that mistakes have been made (as John Sununu once said) and need to be rectified. Even Tom Harkin—the darling of the left—criticizes welfare dependency, arguing that the "safety net" is a Republican concept: "Democrats are interested in ladders, not nets."

But no other Democrat seems to have put all the pieces together as well as Bill Clinton, who last week—allergies and all—delivered a stunning speech at Georgetown University, in which he went to the heart of the spiritual problems, the crisis Lee Atwater was sensing: "In the face of massive challenges, our government stands discredited, our people disillusioned. There's a hole in our politics where a sense of common purpose used to be," he said. "We must go beyond the competing ideas of the old political Establishment, beyond every man for himself on the one hand and the right to something for nothing on the other."

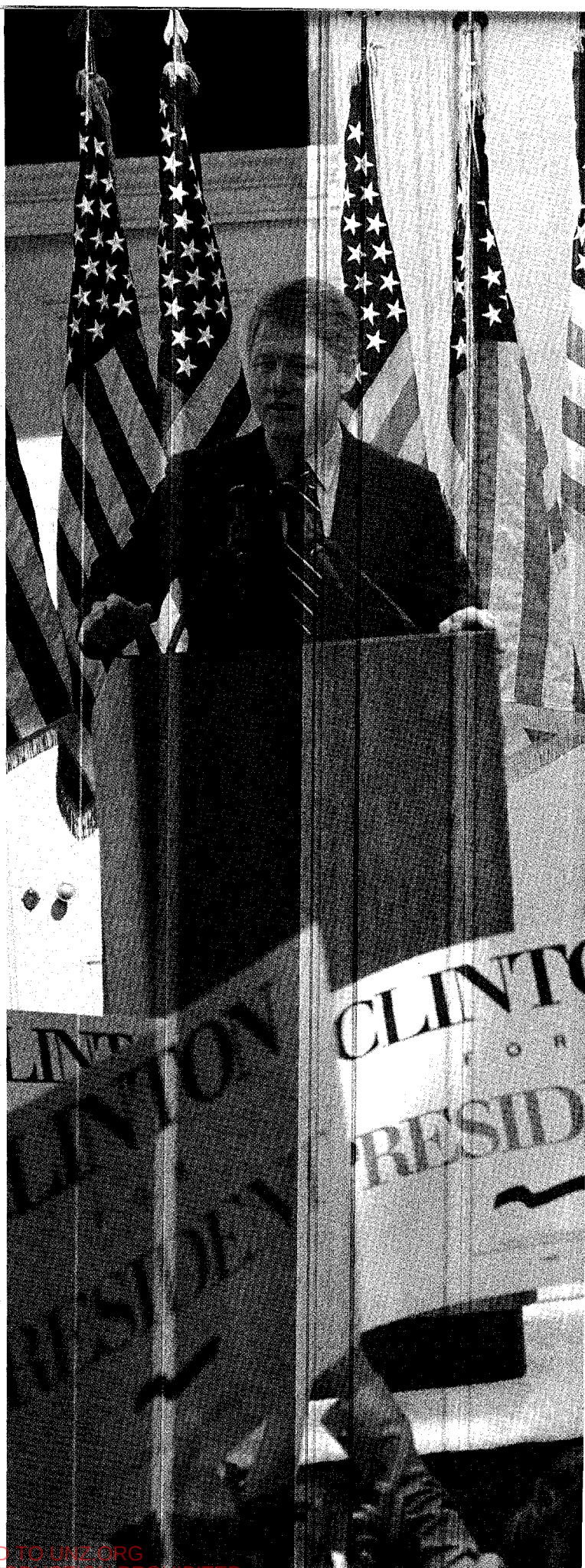
Then, consulting his thesaurus for synonyms for the word *deal*, Clinton proposed a "New Covenant" between the "people and their government, to provide opportunity . . . inspire responsibility . . . and restore a sense of community to this great nation." He laced into those who had violated the rules in the eighties: the check-kiting congressmen, golden-parachuting corporate executives, deadbeat fathers who fail to pay child support, and—rare for a Democrat—chronic welfare recipients: "If you can work, you've got to go to work, because you can no longer stay on welfare forever."

He also challenged the middle class to better educate itself, in order to compete in the global economy. "We'll put forth a Domestic GI Bill. . . . We want you to go to college. We'll pay for it. It'll be the best money we ever spent, but you've got to give something back to your country in return," he said, in proposing a national-service plan, to the best ovation of the day.

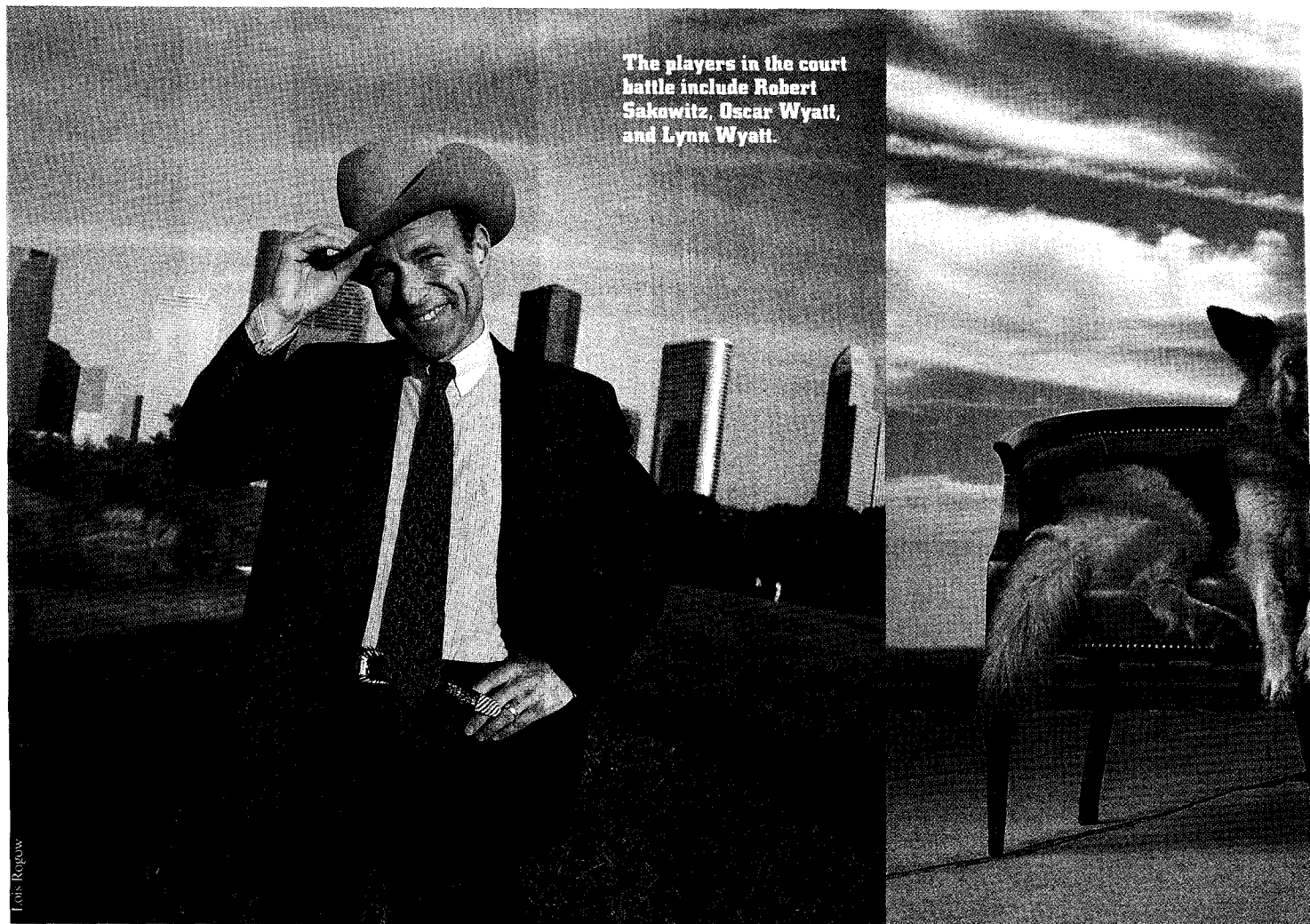
CLINTON'S SPEECH WAS PRETTY MUCH LOST IN THE Mario mania raging last week. The earth didn't move; he remains an obscure governor from a state you have to change planes to get to—a longshot to beat Cuomo (should he choose to run), much less George Bush. But it may prove influential. At the very least, it was a sign that Democrats, after a quarter-century in the desert, are starting to use their brains again. A hint . . . of an intimation . . . of a tickle: The 1992 campaign won't be a walkover. It may, if we're lucky, be the first real debate about the nation's soul and purpose in a long time. ■

CLINTON

THE ARKANSAS GOVERNOR'S "NEW COVENANT" PUTS ALL THE PIECES TOGETHER.



THE X



CIRCU!

Tracking the Vicious Family Feud That

AS

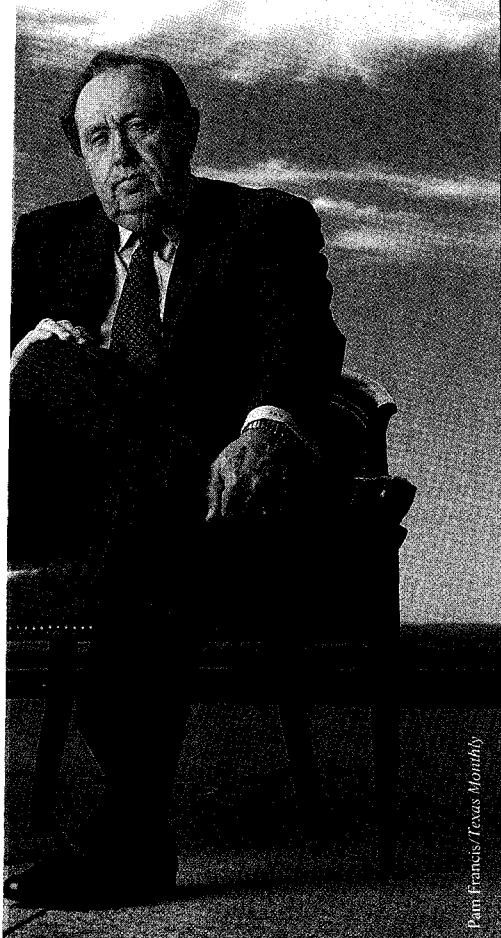
"DID YOU FEEL LIKE YOU HAD BETRAYED YOUR father in any way?"

"No, I did not," Lynn Wyatt said.

"Do you think of yourself as a manipulative woman, trying to orchestrate things from under a hair dryer?"

A manipulative woman, trying to orchestrate things from under a hair dryer—what an image that was.

So Lynn Wyatt paused briefly. As always, the Houston socialite was dressed with exquisite taste, on this occasion in a collarless charcoal-gray designer suit with black piping. Her hair,



Pam Francis/Texas Monthly



Douglas Kirkland/Stern

DIE

which probably had been under a dryer that very morning, was coiffed in those exuberant blonde waves that Texas women love and that Lynn's hairdresser, Clay Ellison, once described as "fried, dyed, and shoved to the side."

At the moment Lynn Wyatt was asked this ridiculous question, she was sitting at the witness stand in a paneled courtroom on the fifth floor of the probate court on Houston's rather derelict north side. It was late in the afternoon on the final day of testimony in the lawsuit that pitted her son Douglas Wyatt against her brother, Robert Sakowitz. The suit, bristling with charges

mesmerized Houston ★ *By John Taylor*

TEAS CRUDE

Why would Oscar and Lynn and their sons go after Robert Sakowitz like this in the courts? "It's not for the money," Lynn said before the trial. "It's for the principle of the thing."

of fraud and betrayal, cult influence and manipulation, envy and family rivalry, was so wild, so quintessentially Texan in its narrative of greed and revenge, that it had mesmerized the entire state all summer. And this was its indisputable climax.

One of the local papers once called Lynn Wyatt the Queen of Houston. The city's preeminent hostess, she has been a fixture on the international best-dressed list, is a close friend of, among others, Prince Rainier and the Duchess of York, and has for 29 years been married to Oscar Wyatt Jr., one of the richest, most powerful, and most ruthless oil barons in Texas. She is, in other words, a woman of considerable distinction, immensely popular in the circles in which she moves.

But here she was, dragged into this déclassé courthouse to answer charges that she had betrayed her late father, Bernard Sakowitz, who had built Houston's swank chain of Sakowitz department stores, that she was some sort of vindictive harridan who had plotted the ruin of her very own brother from beneath the roaring cone of a hair dryer. People in Houston couldn't quite believe it. What had happened to reduce the Sakowitzes and the Wyatts to this sorry state? What was responsible for this cartoonish travesty, this soap opera that had reached its climax with some lawyer asking Lynn Sakowitz Wyatt if it was true that she was the witch under the dryer?

THE FACTS OF THE CASE WERE this: Lynn's son Doug, 34, claimed that his uncle Robert, 53, had taken advantage of his position as head of the family-owned chain of Sakowitz department stores, which Robert had run since the mid-seventies, to enrich himself by as

much as \$8.5 million through "egregious self-dealing." This self-dealing, according to Doug, resulted in the mismanagement of the Sakowitz stores, and that in turn contributed to their bankruptcy in 1985, at which time the Sakowitz stock owned by the other members of the family became, for all practical purposes, worthless.

But the facts of the case explained very little. Why would Oscar and Lynn and their sons go after Robert Sakowitz like this in the courts? Why wash the family laundry in public? Say Robert Sakowitz had siphoned off some of the store's money. He was still Doug's uncle. He was still family. And some of the sums he was accused of taking—\$30,000 here, a few hundred thousand there—were trifles to people like the Wyatts.

"It's a piddling amount to someone of those standards," one well-connected Houstonian confided to me. "It wouldn't pay the help for a year." The Wyatts themselves were quick to agree that money was never the issue. "It's not for the money," Lynn said during a deposition she gave before the trial. "It's for the principle of the thing."

But wasn't family loyalty also a principle? Robert hadn't murdered anyone. At the worst, he had dipped into the company coffers a little too often. That may have been greedy of him, but it hadn't caused the Wyatts acute pain. So why had this all come about? As the trial progressed, various theories were discussed in Houston, on the patio at the River Oaks Country Club, along the jogging trail in Memorial Park, at a benefit before the opening of La Griglia, Tony Vallone's fashionable new restaurant, and in the tinted-glass office buildings of the Galleria.

The most titillating of these theories was known as the cult theory. Doug Wyatt, it was said, had become the new leader of Eternal Values, the strange New York cult that had formed around the now-dead former fashion model Frederick von Mierers. Doug Wyatt makes for a rather unlikely cult leader. He is a tall, thin man with a soft-spoken manner. Behind his oversize wire-rimmed glasses he has unusually intense, if not exactly messianic, violet-blue eyes; but even so, he dresses in expensive, subdued suits and practices corporate law in Houston.

Doug admittedly has a pronounced spiritual side. Though born of Jewish parents, he has

converted to Christianity and is also interested in Hinduism. He believes in Armageddon and reincarnation. His favorite book is M. Scott Peck's account of psychospiritual possibilities, *The Road Less Traveled*. One way Von Mierers made money was to sell his followers gems and other precious stones with supposed spiritual powers at what were said to be shockingly inflated prices, and Doug wears the jewelry he bought from Eternal Values because he likes to think it can "benefit the wearer." His mother also wears an Eternal Values ring now and then.

But Doug ridicules the idea that Eternal Values is a cult. "Is baseball a cult?" he asked me one day during the trial when we were discussing the topic. However, Doug has said in a deposition that he "was a student and good friend of Frederick," and Frederick, a man of ice-blond hair and chiseled Aryan features who claimed to be from the planet Arcturus, was alleged to have taught, to mention just two of his rather unorthodox notions, that homosexuals were the highest form of human evolution and Jewish women the lowest.

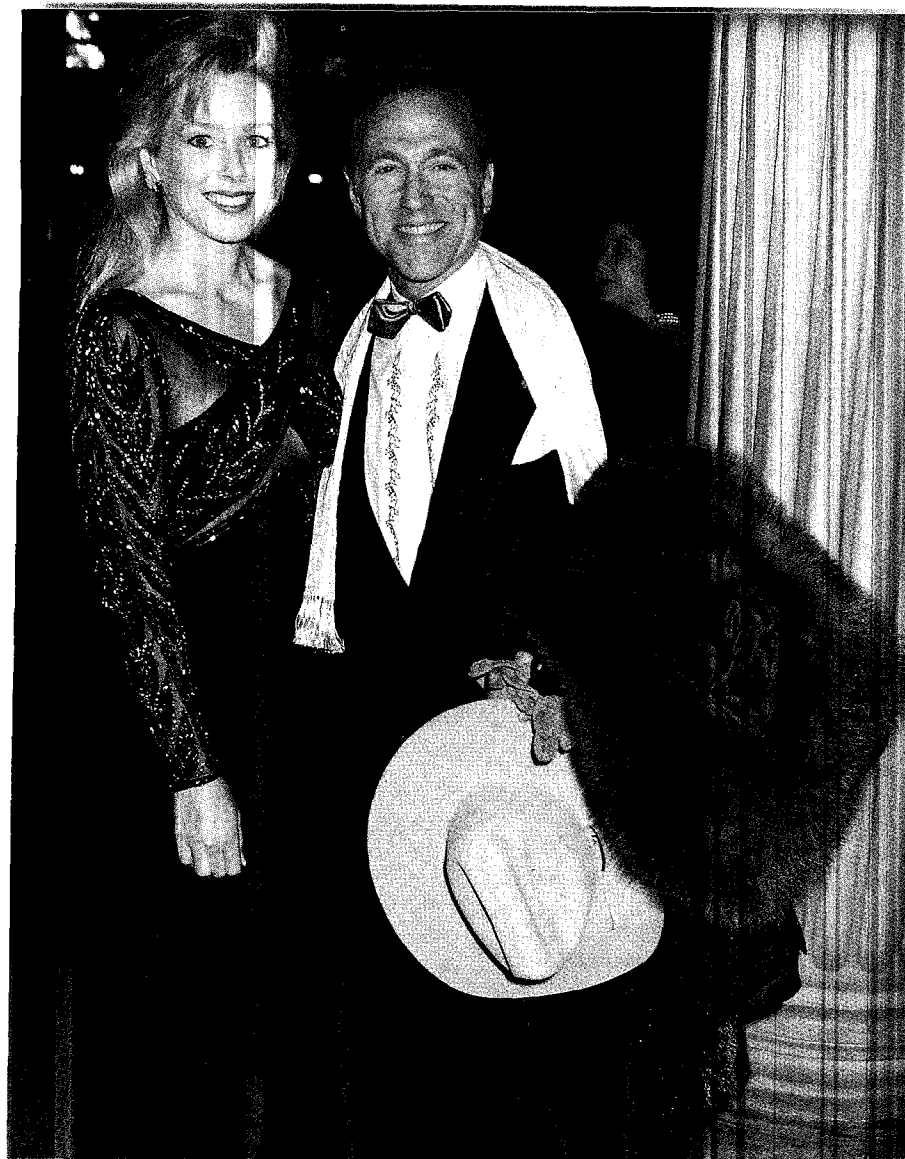
Von Mierers also liked to claim that he was the reincarnation of the prophet Jeremiah, and before he died last year he predicted that the world would turn off its axis and be largely destroyed in 1999. Douglas, according to the cult theory, wanted money for the cult to buy property and gems before this apocalyptic upheaval occurred. It was an entertaining theory, denied vehemently by Doug but supported by a former friend of his who had come forward with all sorts of outlandish tales about Von Mierers.

THAT WAS JUST THE CULT THEORY. A second theory held that Doug was trying to win the approval of his adoptive father. Oscar Wyatt is a huge, lumbering man with a mat of broken blood vessels on his nose and massive jowls that hang down past his shirt collar. A brilliant, controversial businessman, he almost single-handedly built the Coastal Corporation, of which he is chairman and a substantial shareholder, into one of the largest energy companies in Texas, with assets of \$9 billion. Last year, before the Gulf War broke out, Oscar flew to Iraq, from which he buys oil ("Guys like me like Iraq," he told a reporter), to persuade Saddam Hussein to release some of the hostages he had deployed as human shields. He was successful. Oscar is

Trey and Doug Wyatt in court.



Photograph by Manuel M. Chavez/The Houston Post.



Laura and Robert Sakowitz at a New York gala in 1990.

crude, remorseless, and overwhelming—he is fond of describing himself as “meaner than a junkyard dog” and does not appear bothered by the fact that at one point during the seventies he was known as “the most hated oilman in Texas”—and he has publicly and loudly denigrated his brother-in-law Robert for years.

Robert clearly believed that Oscar was the malignant genius behind Doug’s lawsuit. “What you can’t see here are the two sets of invisible strings going down to the plaintiffs’ table,” Robert told me one afternoon during a break in the testimony. He is a short man who dresses in handsome suits and has an excessively cultivated smoothness. His long jaw, receding hairline, and dark eyes give him a faint resemblance to Richard Nixon. “The people at that table,” he went on, referring to Douglas and his brothers, “are just puppets.”

And the reason Oscar detests his brother-in-law, according to the family members who have sided with Robert, is that Oscar, who grew up poor in the pine-woods of east Texas, has a pathological resentment of those who, like Robert,

have inherited their wealth and position. In fact, this psychobiographical interpretation of the conflict virtually came to be an article of faith among Robert’s supporters.

“Oscar has always despised Robert because he thinks [Robert] was born with a silver spoon in his mouth while he had to work for everything,” said Margaret Askins, a Sakowitz employee for 40 years who attended the trial almost every day. In a variation of this theory, Ann Sakowitz, Oscar’s mother-in-law, told me that an irresistible urge to dominate was simply a part of Oscar’s nature. He felt, she said, compelled to grind down anyone whose stature equaled or exceeded his.

Oscar, in other words, was some sort of Shakespearean villain, a man of immense power and wealth who was still in the grip of these malevolent impulses. Yet there was also a simpler theory for why Oscar loathed his brother-in-law. And that was that Robert Sakowitz might indeed have been a crook who had taken money rightfully belonging to the rest of the family. Oscar said in a deposition that Robert did many things that “would have been illegal

in a publicly held corporation that’s governed by the SEC.” According to Oscar, Robert was “doctoring the financials year to year” and in general “didn’t leave anything alone with any cash in it if he had an opportunity to get to it.” His greed was exceeded only by his guile, Oscar felt. “I don’t give him short measure on anything,” Oscar once said. “He’s got the testicles of a brass monkey.”

The view that Robert’s famous charm and polish masked a venal nature was shared by Oscar’s sons. Oscar Wyatt III, a banking trainee in Corpus Christi who is known as Trey and was also a plaintiff in the suit against Robert Sakowitz, put it most succinctly. “Prior to being in banking I was in law enforcement for seven years,” he told a writer for *Texas Monthly* this past spring, “and I have more respect for some of the common criminals I arrested than for Robert Sakowitz.”

LYNN AND ROBERT USED TO be close. When they were children, she called him Bub and he called her Ski. They lived in a white house with colonnades overlooking the sluggish green bayou that runs through Houston. Their father, Bernard, was an executive of—and would eventually run—Sakowitz, the local department-store chain started by their grandfather and his brother. Sakowitz was a fixture in Houston life, with the same reputation for tasteful, upper-middle-class merchandise that Marshall Field’s had in Chicago and Garfinckel’s had in Washington, D.C. Houston’s debutantes and brides were fitted for their gowns at Sakowitz. Houston bankers went there to buy conservative Louis Roth suits. Society ladies met for white-glove lunches in the Sky Terrace, the restaurant on the top floor of the downtown store, known for its delicate shrimp salad.

While past generations of Sakowitzes had led quiet, unassuming existences, the lives of both Lynn and Robert were to be rather more colorful and even, periodically, scandalous. Which is to say, more Texan. The first indication that this was to be the case came not long after Lynn dropped out of Bennington College to marry Bobby Lipman, a handsome young man from a rich New York real-estate family. Instead of going to work in his own family’s business, Bobby moved with Lynn to Houston and was given a job at the Sakowitz department store.

There were problems from the beginning. Lynn’s father put his new son-in-law in a relatively junior position, expecting him to learn the business and rise as he proved himself. This was not what Bobby Lipman had in mind. He also turned out to be a heavy drinker, and he and Lynn fought often. Frustrated at Sakowitz, Bobby left the store and moved his family, which by then included two sons, Douglas

T E X A S
C R U D E

Of Von Mierers, who told followers he had recently resided on the planet Arcturus, Doug Wyatt said, "He showed me, first and foremost, how to be honest with myself."

and Steven, to Florida. The marriage continued to deteriorate, however, and in 1960, Lynn returned to Houston with her two sons.

Bobby Lipman eventually wound up in London. His drinking grew worse, and he discovered drugs. In 1968, when he was 37, he killed an eighteen-year-old French student in her Chelsea flat by smothering her with a pillowcase. Lipman was found guilty of manslaughter but was sentenced only to six years in prison after he told the court he had been on an "LSD trip to hell" at the time of the murder and could not recollect it. He was released after serving his sentence and later died in Austria. While Lynn told her sons that Bobby Lipman had been hit by a streetcar in Vienna, other, darker rumors about the cause of his death persist.

IN 1963, HOWEVER, LONG BEFORE any of that happened, Lynn married Oscar Wyatt. Oscar, self-made, independent, was utterly unlike Bobby Lipman. Even then, he was known as a ruthless businessman. One oil producer reportedly felt that Oscar was understating the volume of gas he was taking from the producer's wells, but since Oscar had the only pipelines into the producer's fields, he was still forced to deal with him. Oscar was also known as a man who liked women. Texans love to tell how, after he was divorced from his first wife, Yvonne, she told a friend, "Oscar is the only man I know who has a mattress strapped to his back for convenience."

Oscar was married two more times before meeting Lynn. When he decided she was the woman to be his fourth wife, her

father, Bernard Sakowitz, understandably had reservations. According to Ann Sakowitz, a friend of Bernard's called him and said, "Don't trust Oscar." Heeding that advice, Bernard, before he would allow Lynn to marry Oscar, required that Oscar give her \$1-million worth of Coastal stock, so she would be financially secure in the event that things didn't work out. Around Houston, the deal was referred to as the "reverse dowry."

Lynn and Oscar settled into a flexible, if somewhat unorthodox, marriage. Because she was so graceful and elegant while he was considered incorrigibly barbaric, they became known as "the beauty and the beast." And because they both traveled often, usually in different directions, Oscar pursuing business while Lynn made the social circuit, rumors inevitably circulated that their marriage was little more than a professional arrangement. Oscar's rough, unapologetically chauvinistic style encouraged such talk. When a female reporter asked him if he had had cancer, he replied, "Cancer. Hmmm. Maybe I have. What was her last name?" "How are you?" another woman once asked him. "Better than anyone you've ever had" was his reply.

As time went by, even Oscar's mother-in-law, according to her own testimony, learned of his interest in other women. "We knew that Oscar had been having affairs here and there," Ann Sakowitz said in her deposition. "When Doug was over here for dinner one night and we were talking about it . . . I said, 'Doug, do you realize that you and Steve are . . . going out with your father and his girlfriend, and you and Steve are there going along with him for that? Do you realize what

you're doing to your mother?' . . . I said, 'This is your mother.' He said, 'Well, I've only done it a couple of times, but I won't do it anymore.'" Lynn and Oscar, for their part, have always shrugged off such talk as gossip.

DURING THOSE YEARS, Robert Sakowitz had smoothly ascended the executive ladder at the family store. Unlike his father, Bernard, a straightforward man of simple tastes, Robert, who was named president of the chain in 1975, became celebrated for his flamboyance and sophistication. For example, while he liked to strut around Paris fashion shows wearing cowboy boots and a cowboy hat, he had the foresight to become one of the first retailers to use in-store boutiques, securing exclusives in the United States for the ready-to-wear lines of influential French designers like Courrèges. Local papers took to calling him "the Merchant Prince."

But Robert, too, had his brush with scandal. In the late sixties, he had married Pam Zauderer, the daughter of an immensely wealthy New York real-estate developer. The press fawned over the stylish young couple; *People* ran a photograph of them lounging in bed together with the morning papers. But in 1978, Pam fell in love with Tony Bryan, who was married to the heiress Josephine Abercrombie, and one day, to Robert's complete surprise, she announced she was filing for divorce.

The proceedings were bitter. It came out in court that Pam and Tony had been seeing each other. It also came out in court that when Robert finally learned what had been going on, he had placed a wiretap on Pam's telephone to try to secure evidence of misconduct that would help him in the divorce. It didn't work. Even though Pam and Tony were wealthy, Ann Sakowitz told me, "she got a generous amount in the divorce settlement."

Robert wasted little time mourning. The late-seventies Texas oil boom was in full frenzy, fortunes were being made and spent with abandon, and Sakowitz's competitors, like Neiman-Marcus, Saks Fifth Avenue, and Lord & Taylor, had all opened branches in Houston.

Cult leader Frederick von Mierers.



Photograph by James Hamilton.

Robert felt that Sakowitz, which then consisted of six stores and one boutique and had \$44-million in annual sales, had either to expand or to be crushed.

Over the next few years, Robert built ten more stores in energy-industry cities like Midland, Amarillo, and Tulsa. In 1981, in what many retail experts consider an act more of megalomania than of business shrewdness, he opened a Sakowitz in Dallas, hometown of Neiman-Marcus, whose national profile and reputation for chic and extravagance he had always envied. To create an opulent setting that he hoped would attract the town's oil aristocracy, he adorned the store with leather walls and pink Philippine marble.

Robert's father, who had been chairman, died that same year, and Robert's control of the store became uncontested. He earned only \$200,000 a year as the head of Sakowitz, Inc., but the fact that the store was family-owned meant that the board of directors would not disapprove the sort of side deals that would have caused him problems in a public corporation.

For example, Robert earned \$100,000 a year as a consultant to *another* department store, Joseph Magnin. He also often privately invested in the real-estate projects that built and owned the stores that Sakowitz, Inc., leased. That meant that while it was in his interest as an investor to charge the store as much rent as possible, it was in his interest as the head of Sakowitz to pay as little as possible.

But at times it was hard to tell what was owned by Robert and what was owned by the store. Sakowitz, Inc., paid for some of the maids, landscapers, and even nannies who worked at Robert's house. It paid for his club memberships, his temple dues, and his two cars. Robert had an interest-free charge account at Sakowitz that at one point reached \$100,000. An inter-company account between the store and a separate company he owned let him move money back and forth freely. Robert, as they like to say in Texas, knew how to cut a fat hog.

Houston's glorious boom came to an end in 1982, when oil prices began to fall. Instead of curtailing his expansion plans, Robert, believing like many Texans that the downturn was temporary, continued to open new stores. His feelings of invincibility may have had to do with the fact that he had become entranced with Laura Howell, a blonde, blue-eyed bookkeeper

A Sakowitz store when the going was good (above) and in June of 1990, as the company was going out of business.

nineteen years younger than he was, who came from the blue-collar, oil-refining town of Deer Park.

"She wasn't even old Deer Park, much less old Houston," one society figure told me. Robert actually met her when she was dating his nephew Steven, who would later join Douglas in the lawsuit against him. "I called Steven," Robert told the *Houston Post*. "I said, 'Are you dating her seriously?' He said, 'No, she's just a real good friend.' I said, 'Do you mind if I take her out?' He said, 'No.'"

Robert had Laura dressed at Sakowitz fashion salons and took her with him on business trips. After she converted to Judaism, he married her in 1984. The couple bought, renovated, and expanded a handsome house on River Oaks Boulevard, moving in three months after Sakowitz, Inc., filed for bankruptcy. (The company staggered on for a few more years but was liquidated in 1990.)

THE TROUBLE BEGAN WHEN Robert moved to River Oaks Boulevard," Margaret Askins told me. "Oscar couldn't stand it that Robert was living on the same street as him." But it wasn't merely status competition that infuriated Oscar about Robert's house on River Oaks Boulevard, if indeed that was the case at all, since Robert's

new place was much smaller than Oscar's grand mansion, Allington, located at the base of the boulevard next to the River Oaks Country Club. In 1974, Oscar, on Lynn's behalf, had guaranteed a \$2.5-million promissory note when the Sakowitzes bought out a block of the company's stock owned by another branch of the family. When Sakowitz, Inc., went bankrupt, Oscar was forced to begin paying off the \$1.25 million still outstanding on the note, while Robert, who had been the actual beneficiary of the stock purchase, since it had consolidated his control of the company, owed nothing.

Robert could go on about how the payments Oscar had guaranteed were "corporate debt" for which Robert was not personally liable, but Oscar still found it galling. He had guaranteed this debt as a favor to Robert and his father, and now, since Robert had driven the store into bankruptcy, he was going to have to fork out \$1.25 million. It was not as if Robert couldn't make good on the debt. After all, he had just bought a fancy new house. What was even more galling, wine and works of art that had been on display at the Sakowitz stores had ended up at Robert's house after the bankruptcy, and he claimed they had always belonged to him and thus were not assets that the unsecured creditors like Oscar could touch.

Oscar decided to sue his brother-in-law, a prospect that his wife found ex-



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"If there is a betrayal, it is by Lynn," said Ann Sakowitz. "She is my child and I love her. But she has disappointed me greatly by what she has done . . . to me and her brother."

tremely upsetting. "I tried and begged and pleaded for him not to do it," she said, "not because I thought Bob was right and he was wrong . . . but precisely because it broke up the family, and in my mind for someone to sue someone in the family was horrifying." But in matters of money she could exert little influence over her husband.

Robert eventually settled the suit Oscar brought, agreeing to pay his brother-in-law almost \$1 million, which represented most of Oscar's exposure on the note. In the course of the suit, however, Tom McDade, Oscar's lawyer, began to look into the details of Robert's private business dealings. He found out that Robert, using money from the store that he later claimed was owed him, had bought for himself the sewage-water rights to a site where Sakowitz was planning a store and office complex, rights apparently worth ten times what he had paid for them. Robert, it was later alleged, was not even technically entitled to buy the rights, since he himself did not own the site. Robert also borrowed \$1 million from the store's account and invested in an oil well that earned him \$6 million in profits. (He eventually returned the original sum.)

When Oscar learned about these deals,

he became almost apoplectic. Robert, he felt, was involved in shameless conflicts of interest; Robert had been benefiting himself at the expense of the company. Oscar complained vociferously to his wife and sons about Robert's alleged misbehavior. Lynn, who had been on the board of Sakowitz for years and had always assumed that everything Robert did was in the interests of the company and the family, couldn't bear to hear Oscar storm and rage about her brother. "When he would talk to me about this thing, I would literally walk out of the room," she said.

BY JULY 1987, WHEN HER sons and husband flew out to attend the lavish "themed" birthday party she always throws for herself at the large house she rents each summer in Cap Ferrat, on the French Riviera, Lynn had become so distressed by Oscar's ranting that she decided to assign her shares in Sakowitz, Inc., to her son Douglas. That way, she could get out from between her brother and her husband. And while she would never have been able to bring herself to sue Robert, Douglas could look into Oscar's allegations about Robert and take whatever action he thought was necessary.

"I'm not going to sue my brother," Lynn told Douglas that July in Cap Ferrat. "You investigate."

When Lynn married Oscar, he adopted Doug and Steve, the two sons she had had with Bobby Lipman. Oscar and Lynn then had two sons of their own, Brad and Trey. Both of them are stout and thick-jawed—younger versions, in fact, of Oscar. And both of them are for some strange reason interested in law enforcement. Trey is a reserve police officer, and Brad is actually a full-time highway patrolman for the county that encompasses Houston, writing speeding tickets and assisting stranded motorists. Steve and Doug are rather more sophisticated. Steve, an outgoing

businessman who works for an oil company in London, attracted the attention of the British tabloids last year when he took Sarah Ferguson, the Duchess of York, on trips to Morocco and France. Rumors of a romance became so persistent that the duchess reportedly decided to put some distance between herself and Steve, whom the tabloids had taken to calling "Fergie's Friend."

Doug, by contrast, is more introverted, even something of a loner. But like his brother Steve, he is a bachelor, and, like Steve, he has had his problems with the press. In an article in the spring of 1990, *Vanity Fair* reported that Doug was a member of the Eternal Values "cult" founded by Frederick von Mierers, a gay social climber and interior decorator who in the late seventies started claiming he had psychic powers and began a new career drawing astrological charts and giving life readings. Doug Wyatt was quoted in the article as having said, "Frederick has helped so many people. He saves them from their egos. When you wear your gems, you can't be fooled by people and things that are evil." He was also quoted as having defended a beating allegedly administered to one of Von Mierers's followers because "John was out for position. Frederick was only trying to help him."

Doug felt the article had presented a false, malicious, unfair picture of Von Mierers, who, after all, was described as a spiritually advanced extraterrestrial by the pop-psychic writer Ruth Montgomery in her book *Aliens Among Us*. The article, Doug felt, also took his own remarks completely out of context. "I was totally misquoted in that magazine article," he said in his deposition, denying that he had ever witnessed or endorsed any beating. "When the article came out, Doug was devastated," Roger Hall, a Houston businessman who had been introduced to Von Mierers by his friend Doug, said in his deposition. "My wife and I put him up in our house. I went running with him. I got him food. I helped him change his phone number because a bunch of people turned on him as a result of this article."

NOT LONG AFTER THE ARTICLE appeared, however, Hall himself turned on Doug. The reason, he testified, was that through Doug he had bought \$44,000-worth of jewelry from Eternal Values that he later came to believe was "basically worthless."



Clan matriarch Ann Sakowitz with Robert and Laura.

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T E A S
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"She lights the fuse," said lawyer David Berg, "and then steps back into her vast wealth and retreats to a position where she can't hear the explosion when it goes off."

When neither Doug nor Von Mierers would give Hall his money back, he, like virtually everyone in this saga, decided to sue. By that time, Doug had already filed his lawsuit against Robert Sakowitz, and so Hall approached Sakowitz to see if Sakowitz's lawyer, David Berg, would represent him as well. Doug's former good friend and Doug's uncle had breakfast together. "I explained to him that I thought Douglas was and, I still believe this to be true, is completely controlled by this cult," Hall testified. "And I told him that if anybody in that family cared about Douglas, they needed to get him some deprogramming."

Robert Sakowitz was hardly in a position to suggest that his nephew go into treatment. But he did introduce Hall to Berg, who told Hall that though it would be a conflict of interest to represent him, he would love to call him as a witness in the trial if he could get away with it.

The depiction of Doug Wyatt and Eternal Values in Hall's deposition was far more devastating than anything in the *Vanity Fair* article. Hall said that Von Mierers "told me that all women were selfish c---s. He told me that all Jews were evil." Hall went on to explain Von Mierers's bizarre theory of reincarnation, in which evil people were punished by being reincarnated as Jews. "People who persecuted the Jews in the Inquisition persecuted by the Christian church reincarnated as Jews in Nazi Germany," Hall explained. What this meant, Hall said, was that "they reincarnated in Germany to live out a destiny they had to fulfill for the evil they had done previously." This seemed to justify the persecution of the Jews in the mind of Von Mierers, who had said, "Jews in Germany got what they deserved."

Hall said Von Mierers had told Doug he didn't have to worry about the fact that both his real parents were Jewish because

even though Doug himself "was incarnated as a Jew, he is not a Jew." On the other hand, according to Hall's claims about Von Mierers's thinking, Robert Sakowitz was evil because he was a Jew, and in his previous life he had been an "evil gun-fighter in the old West." Oscar Wyatt, Hall explained, had been a "sheriff," and Doug's grandmother Ann had been "a saloon owner." "These guys," Hall said, "hated each other then, and they came back to fight it out in this life."

Then there were Von Mierers's prophecies. According to Hall, he believed that rising violence and social disintegration presaged "the virtual destruction of the planet in 1999." Von Mierers told his followers that, having been through incarnations as various religious figures, among them not only Jeremiah but Egyptian high priest Tiah-Ptah, he had then gone on to a higher dimension of being and roamed the universe. Most recently, he had resided on the planet Arcturus but had returned to Earth to train a group of young people to run the world in "the new age" that will arrive after the cataclysm of 1999. "Douglas," Hall said, "will be the leader in the new age."

To sit out the period of destruction, according to Hall, the cult had acquired property near Lake Lure, North Carolina, and had stocked it with weapons. Doug Wyatt had bought a small farm nearby. Hall claimed that Doug had told him Lake Lure was one of the few places on the planet that would not be destroyed in the coming upheaval.

Though Doug did not want to be formally interviewed, we talked frequently during the trial. He was completely baffled by Hall's charges. He explained that Von Mierers, who used the planet Arcturus as a metaphor for a certain type of evolved personality, was a brilliant, complex man who taught that spirits evolved through reincarnation, working out the problems of each life in the next. One or two people like Hall may have had a bad experience with Von Mierers, but he had helped thousands of others. He had certainly helped Doug. "He showed me, first and foremost, how to be honest with myself, how to be honest with others, how to lead a disciplined, responsible life," Doug said in his deposition. "I gained more independence, sort of learned to stand on my own two feet, and gained respect for my parents."

Now that Von Mierers had died, said Doug, Eternal Values was little more than a group of like-minded people who got together in their free time to put out a mail-order catalogue selling books and tapes on certain spiritual ideas that were not available elsewhere. A few of these people had bought an old house in the hills of North Carolina because they liked the climate and the landscape. Doug had a small place nearby. That was all there was to it.

David Berg, Robert Sakowitz's lawyer, felt that the fact that Doug had bought land in North Carolina, received a life reading from Von Mierers, acquired jewels from Eternal Values, and filed his lawsuit against his uncle all in the year 1987 suggested that the four events were inter-related, that the lawsuit had been encouraged by Von Mierers as a way to bring in money and, in a standard cult move, to alienate Doug from his family.

But in the end, the jury never had to decide if Eternal Values was some satanic cult or merely a group of benevolent, spiritually inclined young people. Pat Gregory, the judge presiding over the case, ruled that Doug's relationship to Eternal Values was irrelevant to the lawsuit, and he refused to let Berg present any testimony about it or Von Mierers during the trial.

WHAT DID BECOME blindingly clear during the trial was just how thoroughly Doug's suit had poisoned feelings between members of the Wyatt-Sakowitz clan. And strangely enough, it was Lynn who was the target of much of the wrath. At the beginning of the trial, Doug's lawyer, Andy Vickery, announced that because Lynn had been vigorously cross-examined during a deposition she had given before the trial began, he would not subject her to the anguish that testifying would cause. "I'm not going to ask her to come down here and go through that again," Vickery had told the court. "I'm not going to do that."

But then, in the first use of the soon-to-be-infamous hair-dryer image, David Berg savaged Lynn in opening arguments for failing to pay attention during the various efforts her brother had made over the years to explain his business deals—even though she was on the board of Sakowitz, Inc. "It's very difficult to explain something to someone who is always under a hair dryer," Berg said. Pointing out that

Lynn Wyatt, Nan Kempner, and Doug Wyatt.



Photograph by John Makely/The Houston Post.

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At the end, Lynn Wyatt denied that she was "a manipulative woman, orchestrating things from under a hair dryer." She insisted that the lawsuit had caused her immense pain.

Lynn had been the hostess of a gala dinner for Placido Domingo and the Houston Grand Opera the night before the trial began, Berg added, "She is always on her way to a party." Then, not content to portray Lynn merely as a dim-bulb socialite, he also accused her of having incited her son against her brother. "She lights the fuse," he declared, "and then steps back into her vast wealth and retreats to a position where she can't hear the explosion when it goes off."

What damaged Lynn the most, however, was the testimony of her own mother in the second week of the trial. Ann Sakowitz, 78, was on the Sakowitz board along with Lynn during the years when Robert was allegedly enriching himself. Ann declared that everything Robert had done had been revealed to the board members, including Lynn, and was completely legitimate. Lynn, she insisted, was to blame for the quarrel that had torn the family apart. It was Lynn who had forced Ann to disinherit all four of her grandsons, to sever all contact with them, to shun them when she saw them, and even to forbid them to attend her funeral. "If there is a betrayal, it is by Lynn," Ann Sakowitz said. "She is my child and I love her. But she has disappointed me greatly by what she has done or allowed to be done to me and her brother."

One day during the trial, I told her it seemed that Lynn was the one who had

suffered the most as a result of the fighting, since she had been forced to choose between her son and her brother. "You think Lynn has suffered the most?" Ann asked indignantly. "I'm the one who has suffered the most."

In addition to the feud clouding the last years of her life and cutting her off from her grandchildren, she had suffered financially, she said. When her husband, Bernard, died, his employment contract stipulated that Ann was to be paid \$100,000 a year in death benefits. But when the stores went into bankruptcy in 1985, Oscar, Doug, and other creditors demanded that the company stop paying Ann this money, and it did.

Ann asked Lynn to intercede with Oscar, and she did, but to no avail. Oscar had some point about how it was to prevent the creditors from suing Ann. She was forced to return the money.

"Did Lynn ever express any regret over this?" Ann Sakowitz was asked in a deposition prior to the trial.

"No."

"Did Oscar Wyatt ever express regret?"

"No."

"Did your grandson?"

"No."

Oscar and Lynn apparently did experience regret of some sort. At Christmas that year, each of them presented Ann with a \$10,000 check. Oscar called it "the

maximum tax-free gift I could give her." To what use did Ann put this present? "Ironically," she said, "I used it to pay the legal fees that they were costing me."

Ann also returned subsequent gifts, which she considered hypocritical, since Lynn and Oscar had already forced her to give up the much larger sum of \$100,000, an important source of income for her once the company went bankrupt. "I felt they had already taken so much from me," Ann said. "I wasn't going to give them my conscience."

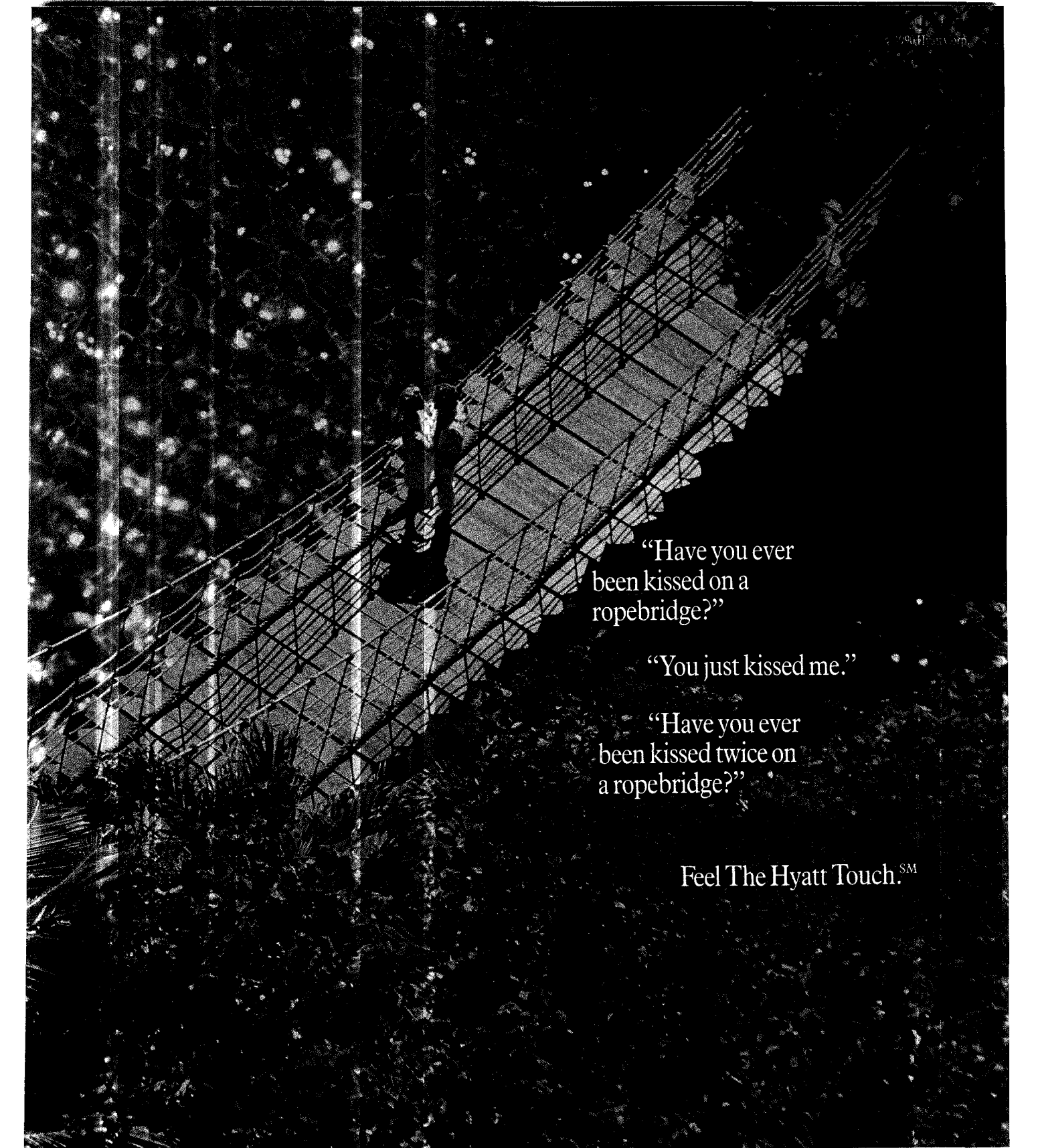
IT WAS TO COUNTER THIS SORT OF testimony that Doug Wyatt's lawyer, Andy Vickery, reversed his earlier decision not to have Lynn appear. Speaking on that last day of testimony, in a drawl that managed to be both honeyed and hoarse, fixing her doelike hazel eyes by turns on the jurors and the lawyers and the judge, Lynn was the very picture of poise and courtesy even though her mother, red-eyed from crying, stared at her balefully from where she was sitting at the defense table. Lynn denied that she had betrayed her father. She denied that she was "a manipulative woman, orchestrating things from under a hair dryer." She insisted that she loved her brother and her mother, that the lawsuit had caused her immense pain, that she had never encouraged Doug to sue Robert.

It was a wonderful performance, but it did no good. After deliberating for four hours, the jury vindicated Robert of all the charges that Doug had leveled against him. Robert's troubles were far from over, however. There were still other people who he had angered over the years. At least one has sued him and is waiting to take him to court. Robert had to prepare for another trial almost immediately. But his life was not entirely bleak. He had Laura and their children. And while the Sakowitz stores had disappeared, he still had some of the art, some of the wine, and some of the money he had made in his side deals. In fact, he had so much money—his post-bankruptcy fortune was estimated at \$2-million—that he and Laura, according to one gossip item, were looking for an even bigger house. It would no doubt be on River Oaks Boulevard. And that would no doubt enrage Oscar.

A victorious Robert Sakowitz after the trial.



Photograph by F. Carter Smith/Sygma.



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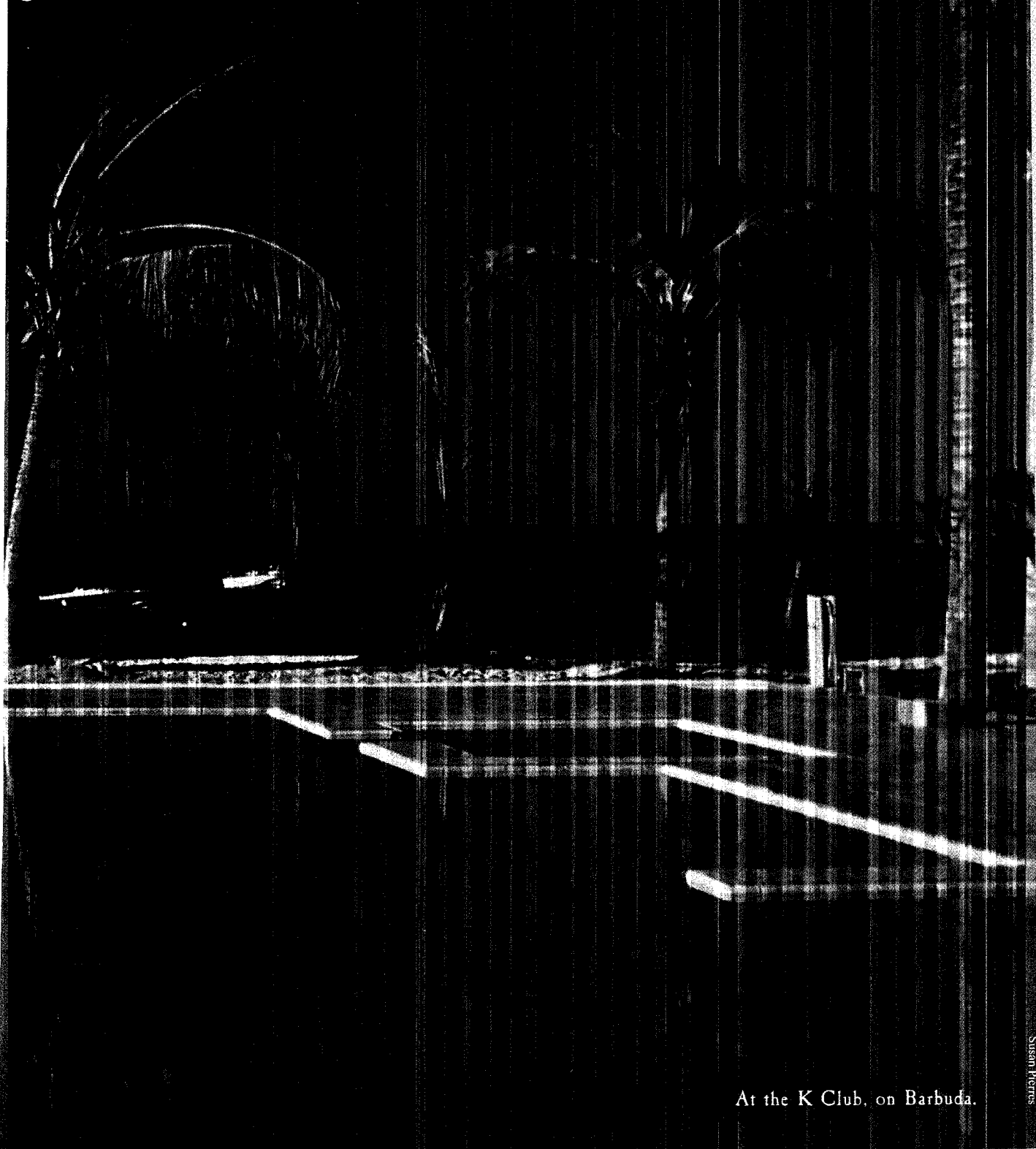


BY LINDA WOLFE AND JENNIFER CECIL

The rates at this year's thirteen sun spots range from the amazing (\$45 a day) to the staggering (\$1,500 a day); the quarters, from an austere sixteenth-century Spanish Colonial inn to a wildly fanciful cliffside resort to a spa that resembles a mini-Taj Mahal to a stunningly beautiful bungalow colony. If you can't find something here you like, you've got no talent for self-indulgence.

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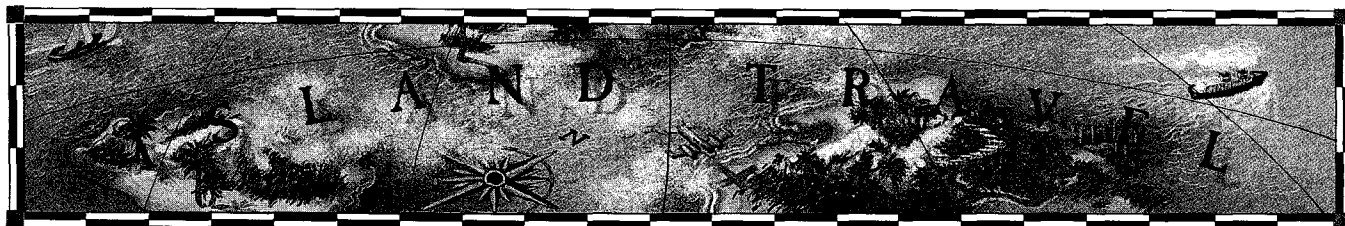
TRAVEL



At the K Club, on Barbuda.

Susan Peres

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New Arrivals

NOTHING SEEMS RECESSION-PROOF this year, not even St. Barts, where addicts of the oh-so-French island usually clog roads and restaurants, threatening to push the little ledge of sand back down into the sea. This past January, when I visited, the roads were peaceful, the restaurants looking for business. It was bad luck for island entrepreneurs but good luck for tourists, since it was possible to upgrade accommodations and even to make last-minute reservations at resorts that are generally full. I was able, on the spur of the moment, to book a cottage at the fabled **Les Ilets de la Plage**, a colony of four commodious but aging waterfront villas that sit directly on a quiet corner of St. Barts' best beach, St. Jean, where the swimming is ideal. While I was

there, I discovered even better news. Les Ilets had expanded—built another seven cottages on a hillside just beyond the old ones. The new cottages, with one to three bedrooms, offer the same magnificent swimming and something else besides: fashionable, even exciting, quarters.

The new cottages—lemon-yellow, melon-green, mango-pink—are built in classic St. Barts style, with four-sided, high-pitched tiled roofs and intricate latticework balconies. They're big, and their décor and details are dynamic. Terra-cotta tiles on the floors, gleaming-white tile counters in the kitchens, stylish upholstery, soft bed pillows. And even the latest in modern gadgetry: in the kitchen, a microwave *and* a convection oven; in the bedroom, a remote-control wand that turns air-conditioning on and off, higher or lower, while you're in bed—a bit of technology so brilliant that it pains the patriotic breast to realize that the French have it but we don't.

Les Ilets de la Plage is owned by Stephane Ledee, a dermatologist whose family is one of the oldest on St. Barts. The first Ledee to make his way from France to St. Barts did so in the eighteenth century, buying up acres of hills and seafront. The Ledee family still owns much of this land, and to stay at Les Ilets is to be able to go hiking in private, windswept country fields or along private, challenging rock paths at the sea's mysterious edge. You can also swim in the big (for St. Barts), brand-new turquoise pool or play tennis on smooth, brand-new seaside courts.

Whether you're in the new cottages or the old (which, incidentally, are being remodeled and repainted this year), a maid will come and clean your room six days a week. But though there's service here, you must cook all your meals or dine out.

Neither will be a hardship—particularly the latter. St. Barts has always had a goodly number of excellent restaurants, but



Courtesy of Wimco

Striking AT THE FABLED LES ILETS DE LA PLAGE, THE DÉCOR AND DETAILS OF THE BIG NEW HILLSIDE COTTAGES (MANGO-PINK, MELON-GREEN, LEMON-YELLOW) ARE DYNAMIC.



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this year, it has become home to a truly remarkable establishment, the Caraïbes Café. I consider eating around, discovering what's new and what's changed at island restaurants, one of my reportorial responsibilities, but once I sampled chef Eric Brenot's French cuisine at the Caraïbes, I couldn't bear not indulging in it over and over again, and ended by dining there three nights in a row. Brenot's sophisticated specialties include delicate prawns served, unexpectedly, with hearty cabbage and lentils, scallop-and-sweetbread salad, and charcuterie de la mer.

This winter, dining out on St. Barts should be even more chic. *Padrone* Pino Luongo, who feeds the fetching and famous at Le Madri and Coco Pazzo in Manhattan and Sapore di Mare in East Hampton, will be giving Brenot a run for the money with a St. Barts restaurant at Castelets in Lurin. Why open a restaurant on St. Barts? Says Luongo, "In the winter, all my clientele is down there. I owe it to them."

Les Ilets de la Plage, c/o WIMCO, P.O. Box 1461, Newport, Rhode Island 02840 (800-932-3222). From December 15, 1991, to April 15, 1992, a one-bedroom cottage is \$315 a night; a two-bedroom cot-

tag, \$525; a three-bedroom cottage, \$629. No meals are included. Add 5 percent service charge. The hotel is closed in September. No credit cards. —L.W.

THE LUXE AND STYLISH **K Club** offers stunning accommodations and appalling service with disarming Italian insouciance.

In December 1990, after a couple of false starts and various managers, Mariuccia Mandelli (creator of the Italian fashion house Krizia) and her husband, Aldo Pinto, officially opened their elegant bungalow colony on a nonpareil stretch of Barbuda beach. Setting out for the most expensive resort in the Caribbean in late January, I fantasized about the delights \$1,000 a day might buy. The fact that our appearance, prepaid \$2,300 voucher in hand, was totally unexpected was one delight I hadn't bargained for—but not a total shock.

From the time we'd landed at the Antigua airport, three hours before, our arrival played like *Fawlty Towers*. No K Club plane awaited us, despite reconfirmed reservations for the fifteen-minute Antigua-to-Barbuda charter. I phoned the resort—and found that the assistant manager had

never heard of me (because the latest general manager had left the previous week?). And though a plane was finally sent, when we jounced up from the Barbuda airstrip two hours later, no clean room awaited us.

A chilled flute of Krizia champagne cooled tempers momentarily, but in Suite 54, to which we were golf-carted after 45 minutes, we found stained toilet lids, a jumble of beach furniture on the floor, and an all-pervasive layer of dust. "None of the staff came to work today," barefoot Pietro, the bearded boyfriend of the manager (Mandelli's niece), said with a shrug when told the rooms were unacceptable. I might have laughed if the admission price hadn't been so stiff.

Therein lies the rub. The rates sounded ridiculous from the outset—even for the overpriced Caribbean. Could there be service seamless enough, accommodations distinguished enough, to justify such expense? Once I'd experienced the actual price-to-pleasure ratio, the rates seemed even more ludicrous. (Of course, we were there soon after the club was established—and possibly at its nadir. Co-owner Aldo Pinto acknowledges the early glitches. "We changed three managers because they were not good," he says. "And since managing this resort was too big a job for the family to do personally, we are now doing it professionally: We have hired the management of the Hotel Bel Air in Los Angeles to oversee the club's operations.")

The gaffes subverted the K Club's considerable physical charms. The clubhouse and 24 bungalows celebrate West Indian architecture: jalousies, trellises, and huge half-moon windows frame sea views. Mandelli has put her stamp—a palm-topped "K"—on everything, and "everything" is turquoise-trimmed, which deftly brings the blue-green sea indoors.

Our jalousied beachside room (the second one), a spacious but restrained pastiche of wicker, white floors, and muted turquoise furnishings sparked by primitive Haitian oils and kitschy Indonesian carvings, was enhanced by the ubiquitous Krizia-designed amenities: canvas umbrellas, light cotton wrappers, Krizia perfume, and fine percale sheets. Enormous



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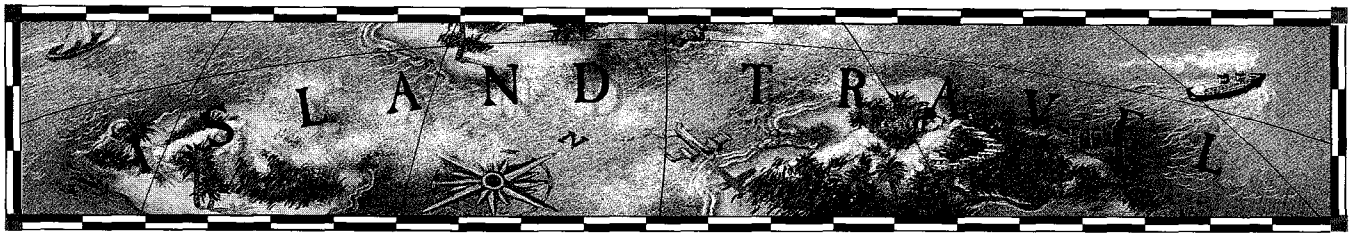
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bath sheets and Krizia hand-milled soap stock the large, milk-white baths, which open directly onto the beach.

The club can accommodate 84 guests. Our eightosome—me, my friend, and six fashionable Bavarians—were well served by two Italian maître d's and the Pintos' personal chef. Seated on cushioned wicker, we feasted on lobster—one of Barbuda's main crops—the best of which was grilled. A featherweight fettuccine in a creamy porcini sauce and a blanched-spinach-and-bacon starter also were topflight. The kitchen crew excelled. Crunchy home-baked bread, runny Gorgonzola, roast beef, and chilled Pinot Grigio were delivered in response to a request for a postarrival snack. Delicacies were prepared to order from early morning till ten at night.

For all the studied chic—and the discreetly elegant pool, the two night-lit tennis courts, the nine-hole golf course, the two sleek motor launches, the water skiing, the Windsurfing, the snorkeling, the five Sunfish—the club's *raison d'être* is the virtually virgin, coral-tinged beach. Swim at night through moonlit shallows the color of tourmaline. Come morning, lounge—suited or not—in lightweight beach chairs with adjustable, face-shading canopies, an island unto yourself for only \$1,000 a day.

K Club, c/o Williams World Travel, Ltd., 1414 Avenue of the Americas, at 58th Street, New York, New York 10019 (752-3525). Single or double occupancy, a room is \$1,000 per night; a room in a villa is \$1,250; a suite is \$1,500. All meals and the sports listed above are included (there's an extra charge for fishing and scuba). Add 7 percent tax and 10 percent service charge. The resort is open from December 1 through May 31. A.E., M.C., V. —J.C.

THE ISLAND OF ST. LUCIA IS ONE OF the least developed in the Caribbean. Its capital city, Castries, is a cluster of shabby, stock-poor shops; its twisting roads are rough and rutted; its mountainous countryside is a bastion of savage, somnolent, splendid nature. How odd,

then, to find on this rugged isle one of the most architecturally sophisticated resorts in the West Indies, a collection of elaborate, glistening, red-roofed villas that rise high above the sea at Labrelotte Bay near Castries, looking for all the world like a long-established village on the shores of the Mediterranean. The place is **Windjammer Landing**, and it is startlingly, almost shockingly, beautiful.

There are 114 villas with one to three bedrooms available at Windjammer Landing. (Eventually, there will be 300.) They

roadways set amid pondlike pools and communal gardens. While this reduces privacy, it promotes a sense of security and offers a visual effect that is extraordinarily striking.

The villas' interiors also are striking. The one I stayed in had a small living room, a kitchenette, a large tiled patio with a roofed area that served as a dining room, and a big, air-conditioned bedroom. Red tile and pale wood proliferated, as did vivid upholstery, vast closet space, and sophisticated wicker furniture. Everything seemed unusually well planned, except for the bedroom window shades, made of slatted bamboo; they looked beautiful but did a poor job of keeping out the dawn's early light.

There's plenty to do here. There is a shop in which to buy food (though chances are you won't be doing the cooking yourself; each villa has a maid who cleans and will, on request, do the cooking). There are two restaurants—an informal lunch place on the hill with the villas, and a more formal establishment down at the shore. There, at night, one dines by candlelight—beneath a thatched roof that hints of the South Seas—on such well-prepared specialties as crab-and-prawn bisque or freshly caught grilled dolphin (fish). There's also a 1,000-foot beach where, although the water is shallow, there is pretty good snorkeling; two pools; tennis courts that are lighted at night; and two nearby golf courses to which transportation is provided.

But if life in the "town" pales, don't forget the country. St. Lucia has some of the most fascinating scenery in the Caribbean, from its odd-shaped twin peaks called the Pitons to its time-untouched rain forest and fishing villages.

Windjammer Landing, Villa Beach Resort, Labrelotte Bay, P.O. Box 1504, Castries, St. Lucia, West Indies (809-452-0913). Or book through Grand Collection of Hotels (800-243-1166). From December 22, 1991, to April 19, 1992, a one-bedroom cottage is \$260 per night; a two-bedroom cottage is \$330 for two guests, \$400 for three or four guests; a three-bedroom cottage is \$500. No meals are in-



Audacious SAND CASTLE'S SCULPTURAL DESIGN, WITH ITS WAVY ROOFLINES, IS SMASHING, FANTASTICAL.

are the creation of renowned Barbadian architect Ian Morrison, who designed what is arguably Barbados's most handsome hotel, Glitter Bay, and whose idea for Windjammer Landing seems to have been, in fact, to establish *de novo* a complete town here. A grand—one would say grandiose, except that it all works so well—scheme.

Morrison's handsome white stucco buildings are ornamented with tile and fieldstone and topped by intricate arches and turrets. They do not, as most Caribbean villas do, have broad lawns setting them apart from their neighbors, but nestle beside one another on hilly redbrick

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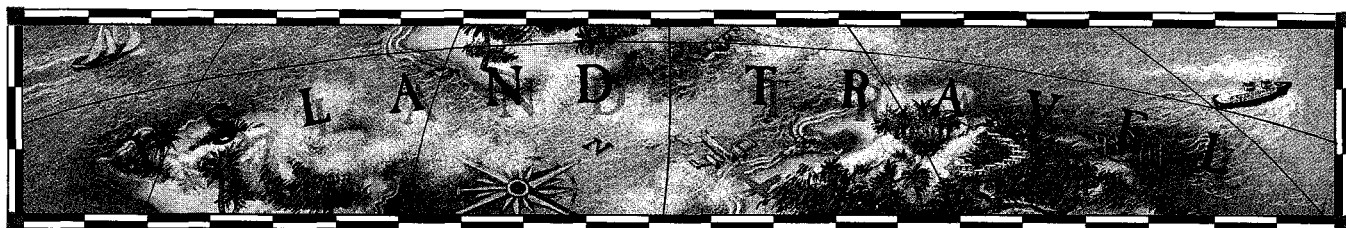
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cluded. Add 10 percent service charge and 8 percent tax. The hotel is open all year. A.E., D.C., M.C., V. —L.W.

ELECTRIC CARTS SHUTTLING TO THE guest rooms purr past the café as, in darkness, the waiter flambés an elaborate coffee—a confection as delicious as the waiter's performance is dramatic. Like that flamboyant coffee, the three-year-old Sand Castle resort—with its first-rate if still-timorous service, a smashing cliffside location, and pleasing Deco-style rooms—is at once substantial and theatrical.

I found the fanciful Sand Castle—on the outskirts of Sosúa in the Dominican Republic—more appealing than Playa Dorada, a gilded ghetto established and fenced in by the government fourteen years ago just south of Puerto Plata on the D.R.'s north coast. My day of sanitized

fun in the sun at one of the twelve hotels in Playa Dorada's enormous golf-course-and-beach complex might have been spent almost anywhere in the tropics, save for the caring Dominican staff and the frogs that sounded like barking dogs.

To be sure, Sand Castle's sculptural design, with wavy rooflines culminating in hollow circles, is somewhat fantastical, but audacious resort designs are *a la moda* in the Dominican Republic today. Distinctive twenties-style windows and the mosaic-topped towers are adorned with stained glass. A quarry's worth of Dominican marble paves the ten sandy-beige buildings that are now complete. And there is a sense of place here. Sand Castle is located directly above the burnt-umber sand of Playa Puerto Chiquito, which guests share with the locals.

Vacationers, ignoring the Sailfish, relax in the shade of sea-grape trees while local

kids play paddle tennis and ride the waves on Boogie boards. Atop the bluffs, music booms from the larger of two pools. Gyrating to a merengue beat, a jovial instructor tries to sell water aerobics, but the polyglot crowd refuses to quit its spirited volleyball game. In mid-March, Sand Castle was semi-empty, a bonanza for the European tour groupers in residence. There was space to spare in the pools, in the cafés along the street of shops, on the glittering disco-dance floor, and at the fast-paced show in this all-inclusive resort.

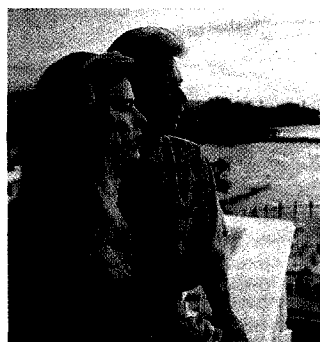
We had a choice of seats in the three sharply different dining rooms housed in the tri-level reception building. The white-glove service and overwrought food—a honeyed "Peking duck" and a wilted Caesar salad—were no match for the gourmet restaurant's stunning matte-black-mahogany-and-mirrored décor. The theme dinners—one night Italian, the next Mexican



Gorgeous ITS SUBLIME PUBLIC AREAS AND ITS WONDERFUL CRESCENT BEACH ARE LA SAMANNA'S GLORY. THE EIGHTEEN-YEAR-OLD RESORT HAS NEVER LOOKED BETTER.

Photograph by Dave G. Houser.

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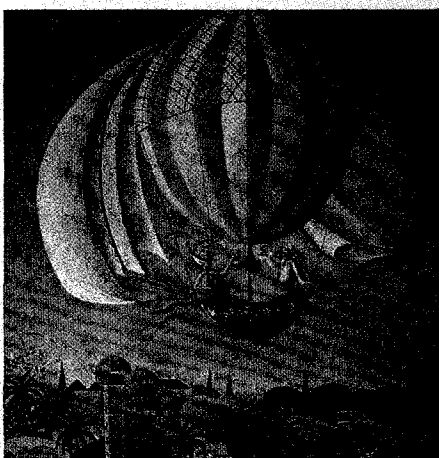


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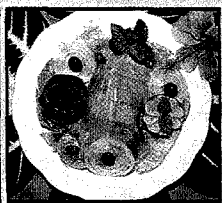
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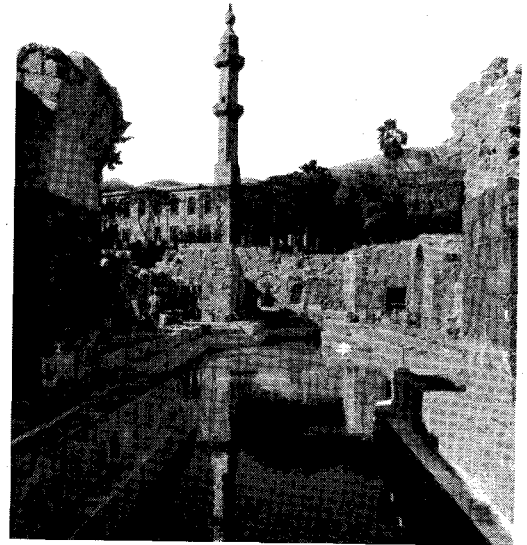
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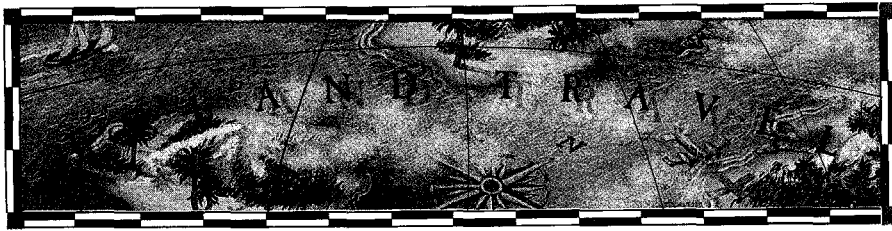
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(superior roast suckling pig)—served cafeteria-style next door at El Guarapo, tasted better. But not as good as the marinated and grilled meats and local vegetables at El Bracero, a beach-level grill serving Dominican-style food.

From the open-sided main building it was just a grassy stroll to Building 1 and my cool, second-floor room facing the sea through plantings of scarlet bougainvillea. Celadon walls were a pleasant background for the Dominican ceramics, the marble-framed mirror and the glass-paneled mahogany doors opening onto the spacious terrace. (The cheapest rooms are dank and dark, and have no view.) There was some mildew above the shower head, but otherwise the peach-and-white tiled baths were pristine.

Sand Castle will eventually sprawl across all the land in sight. Tennis courts are in place, a casino is in the works, and a marina is planned. At present, guests can navigate the property without a map. Still, if you become disoriented, one of the 340 helpful employees who seem always to be painting, sweeping, gardening, or skimming the pools will point you on your way.

Sand Castle, Puerto Chiquito, Sosúa, Puerto Plata, Dominican Republic (800-446-5963 or 809-571-2420). From December 16, 1991, to April 19, 1992, a room costs \$70 to \$150 a night, single or double occupancy. No meals are included. Add 11 percent tax and 10 percent for service. The hotel is open all year. A.E., M.C., V.—J.C.

SIXTH CENTURY PLANTS, AND thorny scrub dominated the landscape as we bounced along the spine of Virgin Gorda in a Suzuki. The Fat Virgin, second largest of the 52 rocky islets and islands that constitute the British Virgins, is more renowned for sandy coves and elephantine boulders than for tropical foliage—excepting several resort-created Edens, of which the **Paradise Beach Resort** on Mahoe Bay is one. Turning west, we dove down a perpendicular road into a welter of bougainvillea, hibiscus, oleanders, yellow majo, and palms. Lush growth all but obscured the low beige villas housing studios and one-, two-, and three-bedroom housekeeping suites (appropriate for self-catering families).

An ownership squabble resulted in a division of the original Mango Bay Resort property. Now three out of the nicely separate eight buildings belong to the Paradise Beach Resort. I chose Paradise because my rates included the car and

because the rooms are stocked with provisions for the first night's dinner and breakfast the next day. Victor Martac, our host, fetched us. After forking over \$10 for a BVI license, we arrived at Mahoe Bay, where Eugenia Martac pointed out our sizable ivory stucco quarters.

The European styling, including polished-granite countertops and kitchen fixtures in the living area, was impressive, as was the size of our sheltered outdoor terrace. A bidet and handheld shower nozzle outfitted the tiled bath. The uncluttered interiors, brightened by brilliant fabrics, are attractive indeed, if not problem-free.

We hadn't planned to cook—which was fortunate, because the stove leaked, and the only solution was to cut off the gas. The setting of our one-bedroom apartment, overly shaded and lacking a sea view, was more distressing still. Although the nearer-to-the-sea apartment I thought I'd reserved remained empty throughout our stay, the otherwise solicitous owner-managers refused us access. We were stuck.

Once again, the beauty of the setting and a stellar beach, firmly packed and sheltered by a long, gentle curve, helped restore good humor. Lounge chairs invite sunning and sunset-watching. And, although isolated, Mahoe Bay is close to Savannah Beach and several other lovely, lonely strands.

Millenniums ago, the earth spewed forth magnificent gray-black boulders onto the parched land and azure sea at the southwestern edge of Virgin Gorda. These behemoths astound and delight, especially when seen from the crystalline shallows. Because you must walk 350 yards from the parking lot to the official Baths beach, I prefer the boulder groupings, and the swimming, at the drive-up Spring Bay beach next to Baths.

Virgin Gorda husbands several first-class resorts and restaurants. Use your dishwasher and four-burner stove as you will, but plan on having the superb grilled shrimp at the Sugar Mill Restaurant at the Little Dix Bay resort before a post-lunch dip in wide, shallow Little Dix Bay. A deftly prepared, spicy West Indian lunch at Biras Creek was enhanced by the round-trip launch ride from Gun Creek. Close by is the less expensive, and well-regarded, Olde Yard Inn, where, under the gently pitched pine ceiling, a rare and tender filet aux sauce poivre rendered the gummy pasta starter forgettable. It took just seven minutes to drive back to Paradise Beach for a postprandial swim beneath a jet-black skyful of stars.

Paradise Beach Resort, c/o Resorts

*A bright
lizard ran*

across the red

clay tiles. It

was early and

the pool was

empty. The girl

from Milan stepped

into the cool water,

leaving magazines and

sunglasses by her chair.

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Tried and True

EIGHTEEN YEARS OLD AND A CLASSIC among Caribbean resorts, **La Samanna** is in robust good health despite the untimely death two years ago of creator James Frankel. Neither the sparkling-white, Mediterranean-style hotel building that so dramatically crests a cliff on French St. Martin nor the blue-trimmed bungalows salted among the palms have ever looked better.

La Samanna remains a visual and tactile delight, faultlessly furnished and filled with arresting art. Textured walls, meandering paths, waxed terra-cotta floors, the warm beige sand of the crescent beach, provoke a visceral response. And yet... La Samanna suffers a touch of K Club syndrome (page 58): lackadaisical service at killer rates.

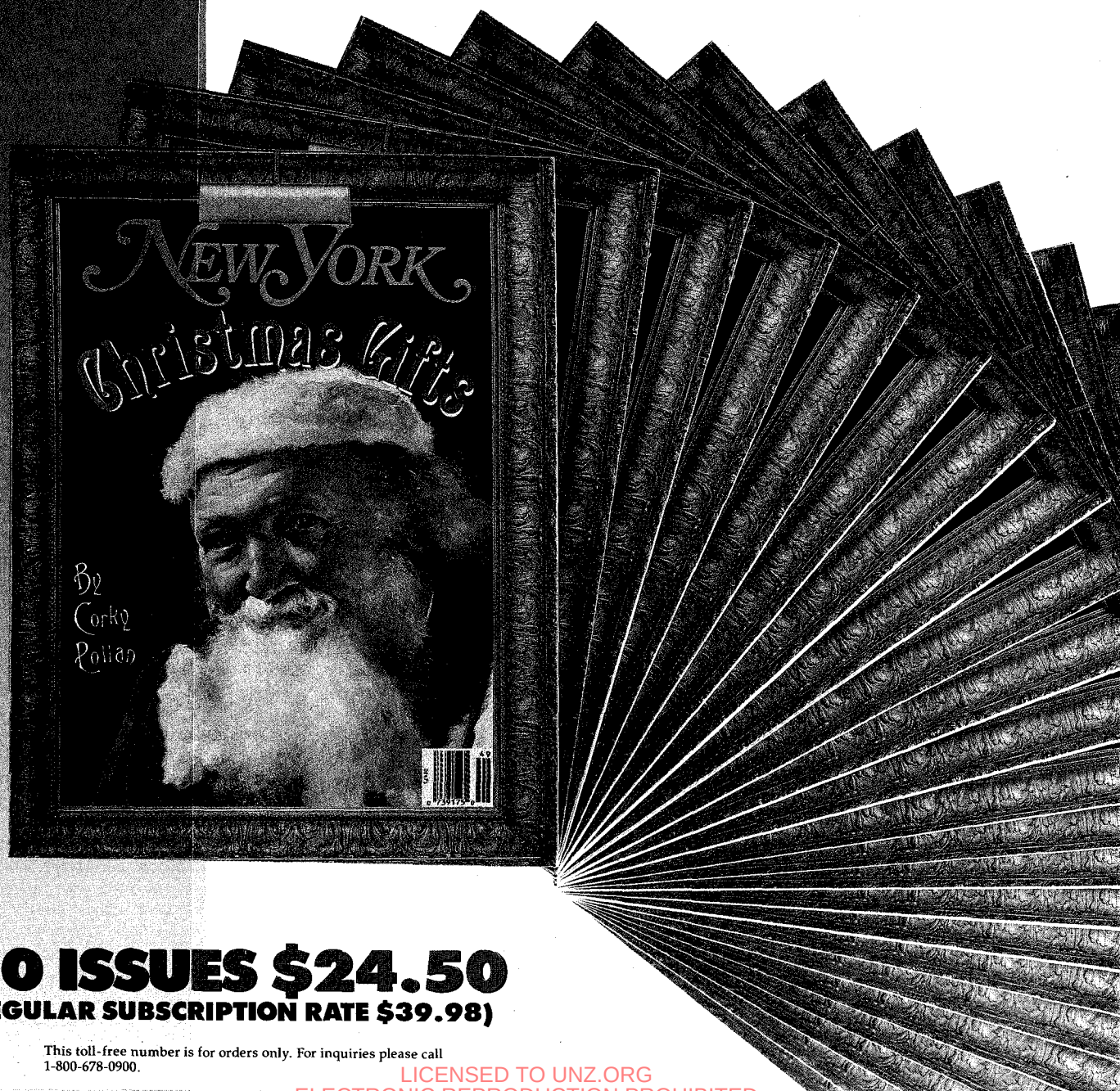
The Caribbean hotel industry has got the beauty part down pat. Now attention must be paid to service. An airy sort of friendliness passes for service at La Samanna. True, the resort is less a hotel than a club for oft-repeating guests. For them, perhaps, the staff's we're-all-just-folks-together attitude is fine. But not for a first-timer.

An amiable boxer served as greeter when I arrived at 3:30 on a Saturday in February. Yoo-hooing aroused a receptionist who had to argue an Izod-shirted young man into carrying my bags. Hardly a \$600-a-day welcome. My official greeting came at 8:30, when the assistant manager introduced herself and led me into the tented bar for a drink.

I seldom travel by myself on these Caribbean odysseys. Soloing at La Samanna brought to mind the tag line "The cheese stands alone." Take my \$80 dinner. Having delivered my food to the damask-covered table in a romantic niche overlooking the sea, the waiter and Marcel, the congenial maitre d', simply disappeared.

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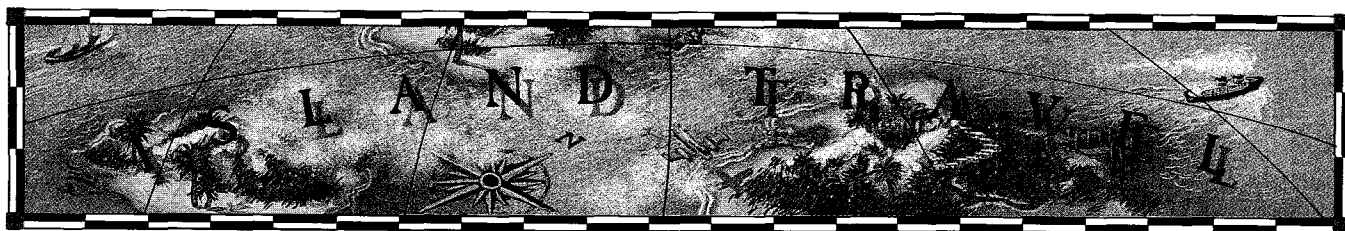
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The meaty, warm oyster mushrooms cached in mesclun were a triumph, but the Black Angus steak was tough, overcooked, and tasteless. While a staff of eight or ten hovered around the six other occupied tables, I had to whistle a waiter down to get mine cleared and then, after a twenty-minute wait, to reorder coffee. Captain Jacques did take the offensive \$40 steak off my bill—once I had attracted his attention. But that also took far too long.

A lackluster chicken salad with Chinese noodles (\$30) constituted lunch next day. Far superior, and cheaper, was the flavor-steeped dinner I had at the Oyster Pond Hotel on the Dutch side of St. Martin. A delicious panfried snapper strewn with piquant onion-hot pepper-and-chervil mince was accompanied by savory carrots, new potatoes, and peas steamed in lettuce.

Sublime public areas and a gorgeous beach are La Samanna's glory. Super-comfortable yellow mesh loungers and two-tier umbrellas ring the lovely tiled pool. Engaging new fabrics covered the puffy cushions in one lounge, and fresh stalks of vermilion ginger complemented

the tropical paintings in another.

The cynosure of my spotless white room (decorated with fresh hibiscus blooms and blue-and-white-cushioned wicker chairs) was the enclosed and blessedly windless balcony. Beyond a bushy cedar was an endless sea view. Excellent soundproofing deadened voices from the fetching balconied dining room directly below but not the kitchen's ventilation system, which throbbed like an ocean liner from midnight to 5:30 A.M.

The strikingly planted 55-acre property flows downhill, from the open-sided exercise facility (offering aerobics twice a day) past perhaps the best hotel boutique in the Caribbean to the sloping mile-and-a-half-long beach on Baie Longue. It was here, just after 10 A.M. on the morning of my departure, that I swam into a dangerous tide. The lifeguard saw me, but he was too busy hunting up the red flags that should have been set out earlier to warn me away. Yep, La Samanna is beautiful, and I was lucky to get out unscathed.

La Samanna, c/o David B. Mitchell & Company, 70 Old Kings Highway North, Darien, Connecticut 06820 (800-372-1323 or 203-655-4200). From December 17,

giving the sea, is quiet, dignified, private.

The tone of one's stay is set upon arrival. A big basket of bananas, oranges, and grapes is on the cocktail table. A chilled bottle of Mumm's champagne is in the mini-fridge. A maid comes immediately to ask what she can do for you. A gardener comes to be sure the potted plants on your terrace are up to snuff. Everyone asks how you are, whether you're enjoying yourself. And each seems to mean it.

The suites are roomy, pretty. Some climb a little hill; others are right on the rocky edge of the water. Some are duplexes; some have private plunge pools. My suite—a living room and a downstairs bedroom—was pleasantly furnished, though not impressively so. In the living room, a love seat upholstered in a pale cotton print, wicker armchairs, a glass-topped cocktail table, a desk, a TV, a VCR. In the bedroom, a king-size bed, more armchairs, a dressing table, and lots of lamps (unusual in the islands, though their 40-watt bulbs weren't). There was also a terrace from which to contemplate the nearby surf, which is lighted at night and gives a bravura *son et lumière* performance.

But for all La Toc's prettiness, there

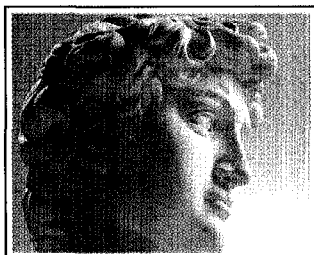
1991, to March 31, 1992, rooms are \$480 to \$630 a night, single or double occupancy; one-bedroom apartments are \$650 or \$720; two-bedroom apartments are \$980; three-bedroom villas are \$1,400. The resort will soon offer new single-occupancy rates. No meals are included. Add \$4 per night per person tax and 10 percent for service. The hotel is closed in September and October. A.E. —J.C.

ST. LUCIA'S La Toc Suites is a bit like a fading debutante. She's still got class, but she's neglected, lonely. The small hotel, composed of 54 one- and two-bedroom suites, is the sister hotel to a much larger establishment, the 154-room La Toc proper. Both are owned and operated by Cunard Hotels and Resorts, and both share the same picturesque 110-acre expanse of tropical hills and shoreline. But La Toc is a bustling place, and La Toc Suites, down a hill and hugging

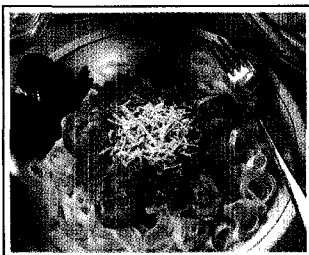


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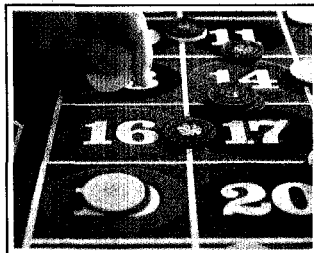
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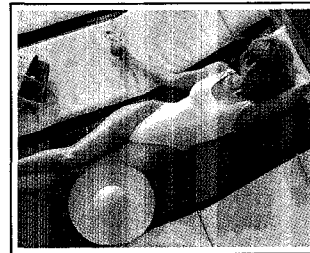


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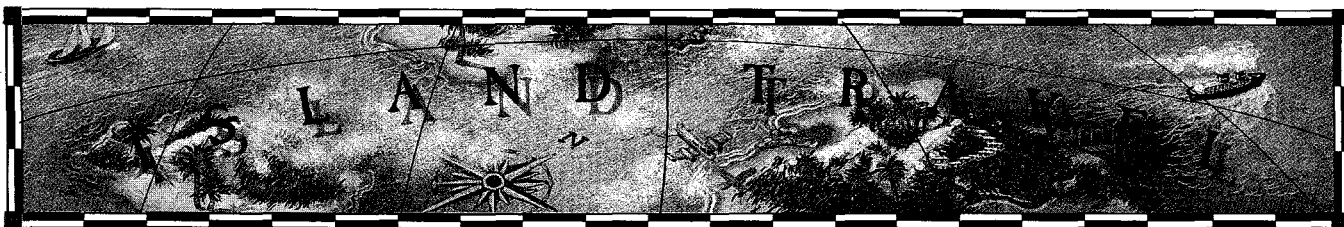
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was something dull, forlorn, about it when I visited this past winter. Perhaps it is because it wasn't very full (tourism was down; the Gulf War was about to start), so there was no one paddling in the huge butterfly-shaped swimming pool, no one to chat with at happy hour, when you pay for one drink and are served two. Or perhaps it was because there is nothing to do at night except eat in the less-than-wonderful Les Pitons dining room, the hotel's formal restaurant, where a headwaiter opens your napkin and settles it, British-style, on your lap and a calypso band repeatedly plays the song about Jamaica that Harry Belafonte popularized years ago, altering the familiar words so that they're about Castries town, not Kingston town. It's a restaurant where the vegetables were crisp one night, soggy another; where the pumpkin soup, which is meant to be spicy, was bland, and where even the Creole sauce I requested with my grilled tuna had no bite.

I much preferred the Quarterdeck, a lively Creole restaurant—open in high season only—up at La Toc itself. It is decorated with murals of cockfights and markets and serves patois-named island specialties, among them *vyann wousi avec pimen doo ek brandy* (braised tenderloin with sweet peppers and brandy) and *cori avec diwi* (curry with carnival rice).

Still, if evenings are dull at La Toc Suites, daytime makes up for them. There's a good beach with pleasant surf, exceptionally well tended grounds replete with tropical flora and fauna, and, at La Toc proper, tennis, lessons in such skills as calypso dancing and rum-drink mixing, and a handsome golf course.

La Toc Suites, P.O. Box 399, Castries, St. Lucia, West Indies; (809) 452-3081, or c/o Cunard, 555 Fifth Avenue, New York, New York 10017 (800) 222-0939. From December 16, 1991, to April 21, 1992, a room is \$199 to \$265 per night, double occupancy; a one-bedroom cottage is \$375 to \$550, a two-bedroom cottage is \$525 to \$700. No meals are includ-

ed. Add 10 percent for service and 8 percent tax. The hotel is open all year. A.E., D.C., M.C., V. —L.W.

IT'S LIKE BEVERLY HILLS. THERE aren't any sidewalks, and the gardeners are the only people in sight," exclaimed Nancy after a tour of 7,000-acre **Casa de Campo**. Certainly the groundsman who tend the plantings around the 700 villas and the 50 hotel buildings, the polo field, the two Pete Dye golf courses, and the thirteen clay tennis courts seem never to rest.

The *pfift-pfift-pfift* of a sprinkler was the

were escorted into Room 665 (in a *casita*), furnished traditionally with Dominican art, verdigris wall lamps, and Schumacher fabrics. With enormous relief we crossed the waxed tiled floor of our large, spotless white quarters.

By now I was fed up with bizarre resort architecture. The most egregious example was the Punta Cana Beach Club, an overpowering Tahitian, Victorian, and contemporary Caribbean pastiche. To experience Punta Cana's powdery white beaches and astonishing azure sea, stay at the Club Med Punta Cana, where the low-profile buildings don't compete with the scenery.

Seventeen-year-old Casa de Campo, the doyenne of Dominican resorts, is exceptionally well organized. Most of the 1,000 Spanish-style rooms are within walking distance of the pool-restaurant service hub, although most vacationers use shuttle buses or rent golf carts to get around. To make a project of this scope accessible and personalized—in addition to other sports, there's skeet shooting, river- and deep-sea fishing, a fleet of small boats, a fitness center—is no mean trick. Yet on Nancy's sailboat sunset tour there were just four other passengers, and only seven people joined me for a brisk trail ride.

The service and amenities were first rate. So, too—astonishingly—was the food. To find topflight sports facilities at such a resort isn't surprising. To find a veal chop perfectly cooked in a thyme-accented demi-glaze is.

In the late seventies, Gulf + Western re-created a sixteenth-century-Mediterranean-style village high above

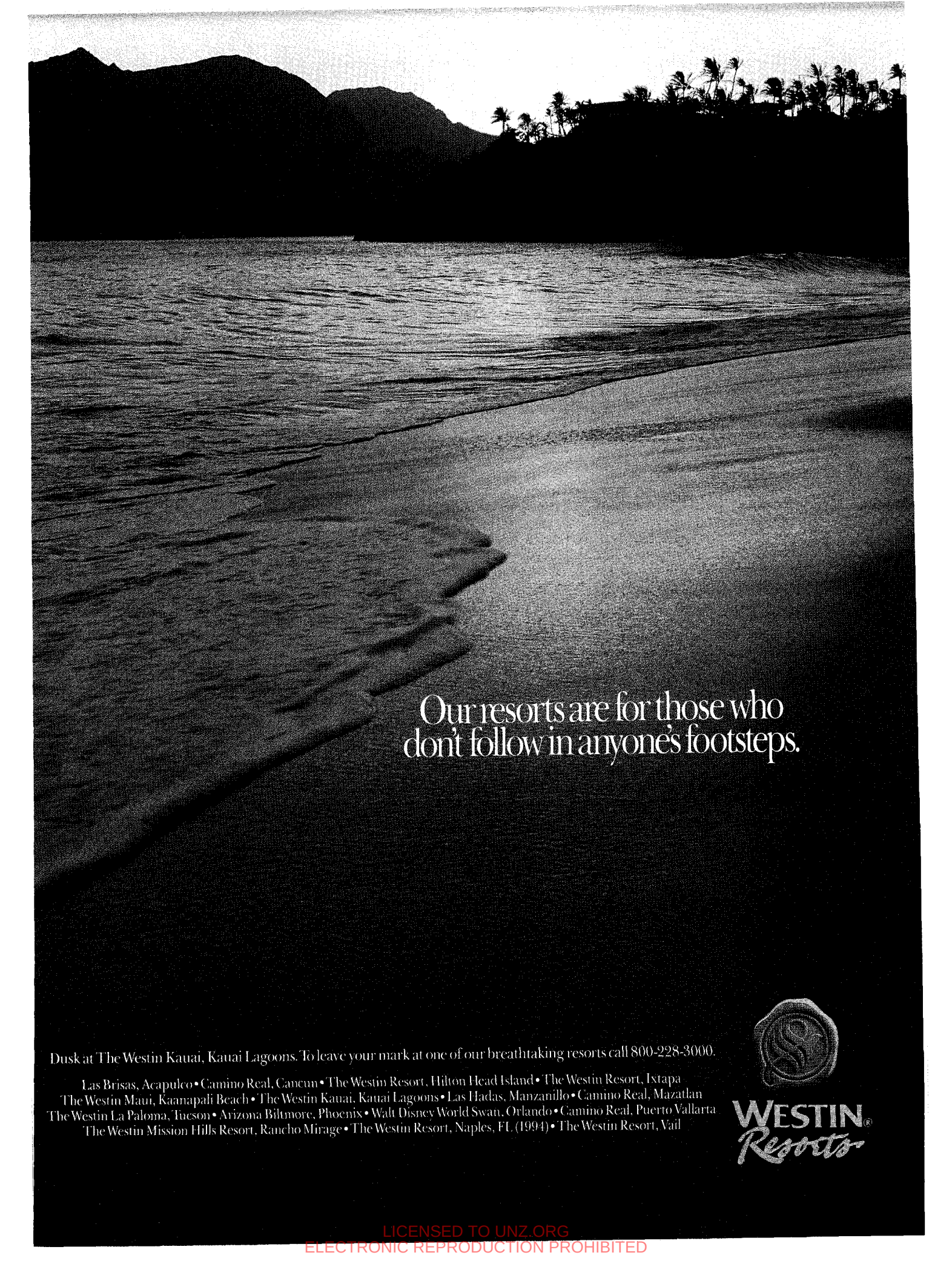
the Chavón River, about fifteen minutes by shuttle bus from Casa de Campo. The romantic stone-and-brick village is still an intriguing place to ramble, shop, and eat. We dined at two of the four Altos de Chavón restaurants—La Piazzetta and Casa del Río, a river-stone paean to haute cuisine clinging to the bluffs—and were impressed. The veal chop was preceded by garden-lettuce salad flavored, by Casa del Río's French chef, with a superb tomato-balsamic dressing. The vegetables accompanying an otherwise standard-issue



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first sound I heard in the morning. The second was a firm knock. Breakfast arrived at our cheerful, terraced room punctually at 8 A.M. Quite a feat, considering the size of this resort outside La Romana on the Dominican Republic's southwest coast.

Our rental Daihatsu was but one of many cars filing into the Casa de Campo Friday night. The guests, mostly Dominicans, hopped out to register not only for their rooms but for dinner at one of the eight restaurants. Fifteen minutes after arrival, we



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antipasto buffet at Piazzetta were equally commendable. The grilled peppers, eggplant, and thinly sliced zucchini were perfect with just a drizzle of oil. Thin asparagus spears, blanched Romano beans, and baby leeks were moistened with unassertive vinaigrettes.

The Altos de Chavón restaurants are an extension of the Casa de Campo food operation, and dining charges are automatically added to your bill. Prices at Casa are mild compared to the overheated hotel prices at other deluxe Caribbean resorts.

Casa de Campo, c/o Premier World Marketing, 2600 S.W. Third Avenue, Miami, Florida 33129 (800-877-3643 or 305-856-5405). From January 3, 1992, through April 19, 1992, rooms are \$200 to \$270 a night, double occupancy; two-, three-, and four-bedroom villas are \$465 to \$820. (Christmas rates are slightly higher.) No meals are included. Add 21 percent for tax and service. The resort is open all year. A.E., M.C., V. —J.C.

SAVE FOR THE WIND-RUFFLED Caribbean visible from my hermetically sealed fifth-floor room, the suavely dramatic **Jaragua** could be situated just about anywhere casinos are legal and palm trees grow. Which is not to denigrate this vertical but full-scale Santo Domingo re-



Susan Pierres

Jaragua Resort, in the Dominican Republic.

sort (see also Hostal Nicolas Nader, below). The fourteen-acre Jaragua delivers a panoply of activities with style and Dominican warmth, but your last contact with the D.R. may be the minute a natty bellman helps you out of a springless cab and sweeps you into the aqua-pink-and-peach-toned lobby.

We were issued disposable keys and

whisked from the mirrored elevator bank into a large pale-turquoise room with flowered spreads and off-white wicker. Our bellman proudly introduced the seventeen-inch TV, the fridge hidden inside the wicker bar, the smallish bath outfitted with hair dryer, mini-TV, and telephone, and the bare-metal bar that served as a closet—the only gauche touch I noticed until the Vegas-



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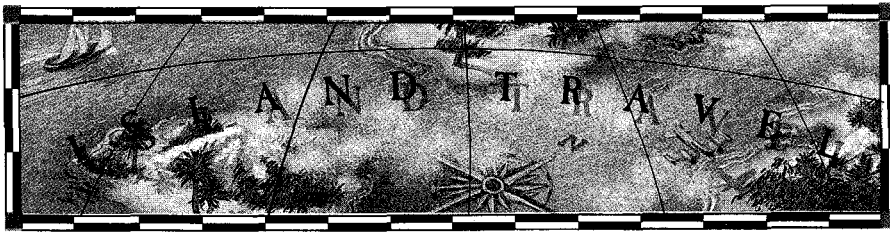
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style Jaragua sign lit up at night.

That dancing electric sign was, however, just about as wicked as Jaragua got. BECAUSE OF EASTER WEEK, WE WILL NOT HAVE BELLY DANCING ON FRIDAY OR GAMES OF LOVE ON SATURDAY, announced a sign outside the Terraza Gazebo. No problem, considering that the bar, situated in the middle of a tropical lagoon among waterfalls and gliding swans, offers, during happy hours, two drinks for the price of one and, for \$5, all the gluey pasta two can eat.

The Figaro (Italian), Manhattan (steaks), and Latino (tasty Latin American fare) restaurants rim the casino. We began dinner with sparkling sea-bass se-viche and fresh hearts of palm in the Latino Restaurant as the roulette wheels started to whirl. The Argentine-style mixed grill with chimichurri sauce was carefully prepared but was no match for the appetizers. Superior service and a smooth Rioja lent zest to the entrées, however, and we repaired to watch the betting action under the chrome ceiling of the somewhat dolorous casino. The dance floor below the merengue band was livelier. Big spenders appeared to be giving the blackjack and roulette tables wide berth. (Play at the gaming tables goes on from 4 P.M. till 5 A.M.)

Daytime games are limited to the four clay tennis courts and the large T-shaped pool. Tan on the pool chaises in the morning or early afternoon; when school lets out, the big pool compound becomes a haven for mothers and frolicking kids. That's the time to visit the European Spa, an immaculate tiled facility touted as the largest health spa in the Caribbean. I opted for the salt-and-loofah scrub, a marvelous, hour-long skin cleansing that ended with blood-tingling hydrotherapy. I felt so delicious, I put off steam-room ablutions until the next day. This top-notch facility also has aerobics classes, saunas, and coed exercise equipment supervised by a fitness trainer. A workout there was mandatory after the largest breakfast I've ever been served in bed: An array of tropical fruits, juices, eggs, pastries, and breakfast meats came rolling through the door promptly at eight. Another thing about the well-run Jaragua: It doesn't stint.

Jaragua Resort, Avenue George Washington 367, Santo Domingo, Dominican Republic (800-228-9898). From December 15, 1991, through April 20, 1992, rooms are \$170 to \$190 a night, double occupancy; one-bedroom suites sleeping two are \$470 to \$555; two-bedroom suites sleeping four are \$610 to \$780. No

meals are included. Add 21 percent for tax and service. A.E., M.C., V. —J.C.

Beguiling Bargains

THE DOMINICAN REPUBLIC IS doing its poverty-stricken best to ready the historic riverside section of Santo Domingo for Columbus's quincentennial. This past March, outside the cathedral of Santa María la Menor in front of the Parque Colón, workers were polishing the statue of the noble Cristóbal. Inside the intimate church, a sailor stands guard by Columbus's remains (Seville, Spain, has also claimed the explorer's bones). From the Parque it is a short, scenic walk down El Conde, past the school of Belles Artes and several attractive outdoor cafés, to the Calle las Damas, one of the oldest and most harmonious assemblages of Spanish colonial architecture in the New World.

Solid pitted-coral buildings line this wide avenue leading to the Alcazar, built in 1510 as the home of Cristóbal's son Diego, who was the governor-general of Santo Domingo. With an English-speaking guide, tour the Alcazar—now a museum—and the newly restored fortifications overlooking the Ozama before visiting the art galleries and boutiques housed in the stark white buildings of La Atarazana, which was built in the early 1500s, facing the huge, fan-shaped plaza.

In Santo Domingo, we stayed at two vividly contrasting hotels: the thoroughly modern, glass-encased Jaragua (see above) and the creamy-stone **Hostal Nicolas Nader**, partially sheathed in white stucco after a 1983 renovation. This austere Spanish Colonial inn (dating from 1514), located at the corner of Calles Luperón and Duarte, is little known and hard to find. That may change.

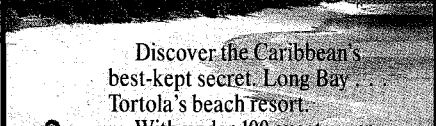
Back in March, a new owner was busy converting the somewhat austere (except for the tropically planted courtyard) pension to a boutique hotel. But even if the transformation is never completely realized, Hostal Nicolas Nader is in perfect harmony with La Zona Colonial, and a bargain at \$45 a night.

Ascending a wide stairway with tiled risers, we entered Room 2, to find ourselves dwarfed by an arched fifteen-foot portal and beamed ceilings 25 feet high. Air—and noises from the somewhat dusty and chaotic street—entered through two small openings in the mahogany panels set into the thick stone walls. The squawks of



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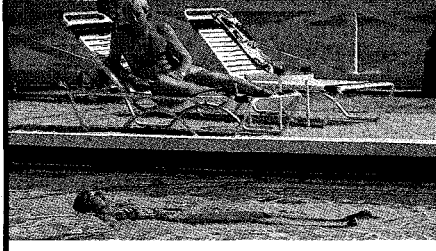
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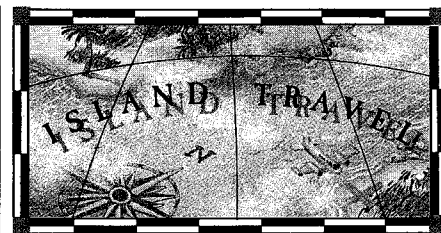
Of course, such favorites as Tuna, grilled Shrimp and Crab Cakes are always available. Along with all of the other dishes that prompted Gael Greene to write, "the food emerging from chef Edward Brown's kitchen can be wonderful." All of which means that the one thing you can be certain of at Tropica is that you'll have an exceptional meal. Lunch and Dinner served Monday-Friday. Free parking up to 4 hours, with your meal, at Meyer's Parking at the Pan Am Building from 5:30 pm-midnight. Validate your ticket in Tropica.

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Bon Bon, the owner's pet parrot, could be heard above the din. But air-conditioning (which worked only when the city current was on) muted the ruckus somewhat. A paneled armoire, leather-seated Spanish chairs, and Bates bedspreads completed our room, which also had a nicely tiled bath with a cracked basin and a hot-water switch that had to be turned on a half hour before bathing. There were some problems, true, but the nine-room inn was polished and clean.

At night we forsook the Zona Colonial for Santo Domingo's residential districts and a couple of respected restaurants. The roast leg of baby lamb in its thyme-flavored juices that we had within the sculptural confines of Juan Carlos, a Spanish restaurant, was worth the fifteen-minute ride to Gustavo Mejia Ricart 7. Yet at the high-toned Pitiri, a classic restaurant housed behind Art Deco glass doors at Nicolas de Bari 6, the oversauced and flavorless steak wasn't worth the ten-minute trip. If roaming to eat isn't tempting, stay at the Jaragua, where the fountains spray all day, the roulette wheels spin all night, and five on-premises restaurants sate your hunger.

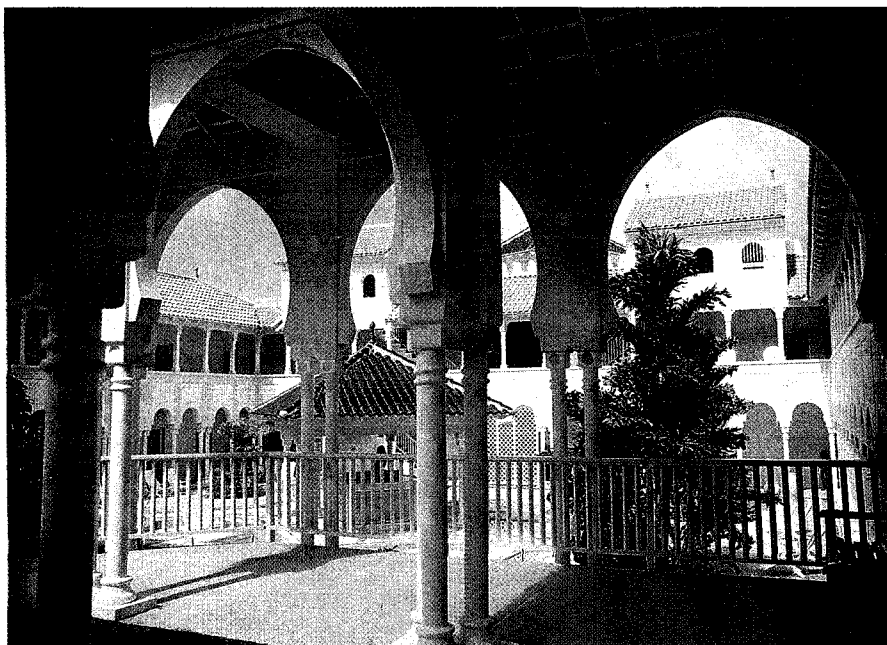
Hostal Nicolas Nader, Calle Luperón, Esquina Duarte, Zona Colonial, Santo Domingo, Dominican Republic, (809) 687-6674. Year-round, a room is \$45 a night, double occupancy. A Continental breakfast is included. No tax or service charge. The inn is open all year. M.C., V.

—J.C.

THE Hotel Baie des Anges AT ANSE des Flamands on St. Bart's is inexpensive and simple, a motel-like pink stucco horseshoe of rooms built around a modest green courtyard. But it sits smack on the same swath of beach that houses the exorbitantly expensive and exclusive Taiwana. That arresting beach is a long, little-populated crescent of seagrape-fringed white sand with a wave-whipped surf that is hypnotic to watch, glorious to bathe in (but it can be dangerous, and even good swimmers would be wise to treat it with caution).

There are only nine rooms at the brown-shingled Baie des Anges, seven of them lacking in privacy, as their patios—small tiled rectangles equipped with a dining table and chairs—face out upon the central court. But two of the rooms face the ocean. In them, one can forget the world.

They are more desirable for another reason, too. All the accommodations have kitchenettes. But the kitchens in the



Le Sport, on St. Lucia.

rooms that face the courtyard are built right into the bedrooms, which makes these rooms seem crowded as well as unromantic. The two oceanfront accommodations, however, have their kitchens in a separate area, an outbuilding alongside their patios.

Don't expect any luxury except that of being so close to the beach and the water. Although the rooms are big (a Canadian family staying in one of the patio-facing rooms made space in their quarters for three beds and a crib), they are Spartanly furnished, with twin or double beds cov-

ered with uninspired spreads, and prosaic wooden armchairs, desk, and night tables. The bathrooms have tiled floors and walls, a sink, a bidet, a shower—but the materials used in the construction are flimsy. Our shower doors buckled as if made of cardboard. Our kitchen had a minimum of equipment—two electric hot plates, a toaster-oven, a tiny fridge, a diminutive sink, and some aging pots and pans. But despite the paucity of equipment and the plainness of the furnishings, Baie des Anges is an enchanting place.

This is because it is so natural, a bucolic retreat in one of the prettiest and quietest areas of the island. Here, if you manage to tear yourself away from the beach and go for an inland walk, you'll find yourself in deep country. See hills with herds of bleating goats. Dusty roads lined with cotton plants. Sun-bleached citizens in bare feet.

If you tire of hiking through the countryside, you can go horseback riding on the winding trails of a nearby ranch, or shop at the local Epicerie Sainte Hélène—an old-fashioned country store that sells everything from frozen Maigret de canard to ballpoint pens. You can also wander back to Baie des Anges and watch TV in the hotel's tiny reception room or borrow cards or books—there's a good selection in French, English, and German.

Annie Anges, who owns Baie des Anges,

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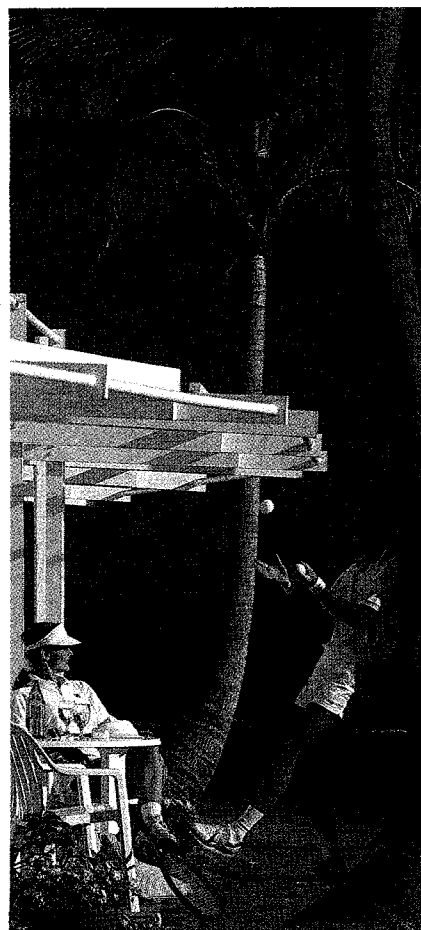
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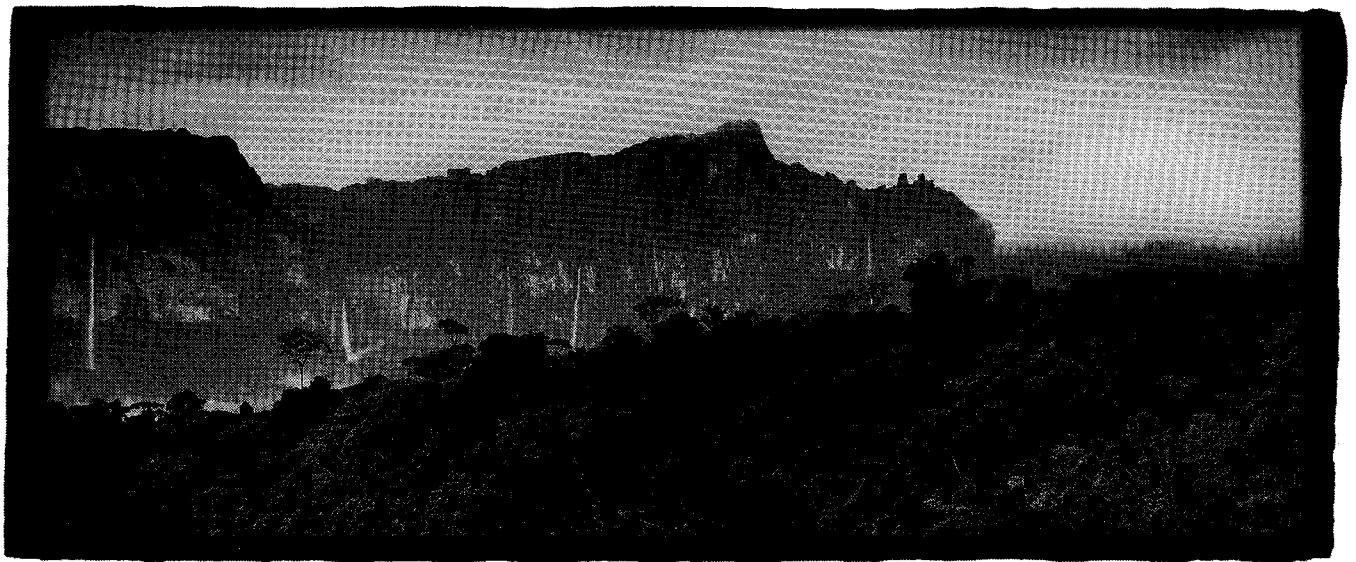
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seems to work round the clock, enthusiastically attending to the needs of guests and those of her own family, which lives at the hotel. She'll arrange for you to have breakfast—flaky croissants, strong coffee—if you don't care to make your own, and she'll help you plan excursions around the island. But you may have to leave your solitude by the sea. Tourists staying in hotels that do not have beaches are wandering the roads, wearily seeking the kind of vistas and seclusion you have guaranteed for yourself merely by staying put.

Hotel Baie des Anches, BP 162, Gustavia, 97133, St. Barthélemy; 1-0-288-011-590-27-63-61 or 27-78-25. From December 15, 1991 to April 14, 1992, rooms right on the beach are \$200, double occupancy. Rooms on the patio are \$160, double occupancy. No meals are included. No tax or service charge. The inn is open all year. M.C., V. —L.W.

Le Sport, A SPA RESORT ON ST. LUCIA, is not cheap, but it's a bargain compared with other spas both without and within the Caribbean region. An establishment with something of a split personality, it consists of an old and somewhat run-down hotel and a new and glamorous "treatment" center, the Oasis.

The hotel leaves much to be desired. My room, one of 102 in long three- to four-story wings whose corridors are lined with pitted indoor-outdoor carpeting, had nondescript spreads on its twin beds, dull gray-blue carpeting on the floor, several huge, ungainly lamps, and an air conditioner that spewed so much hot air onto the terrace that it was thoroughly disagreeable to sit out on it (assuming one *could* get out there; the screen door that led to the terrace was so rusted that generally it couldn't be made to slide open, not even when pushed and pummeled by a hotel porter). Even more annoying was the absence of any sign in the bathroom explaining that the water from the tap—unlike that in sinks in most Caribbean hotels—was undrinkable. I learned this fact at an "orientation" meeting, several hours after my arrival and after, thankfully without incident, I had drunk a glass of the dubious water.

The Oasis, however, is delightful. It sits high on a hill above the hotel, looks like a mini-Taj Mahal—it boasts a long rectangular central pool and arches, columns, intricate wooden fretwork—and is so serene that it seems more like a religious site than an activities center. This impression



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is strengthened by the fact that all day long, clusters of men and women in robes of white terrycloth pant their way up the steep steps that lead to the Oasis, looking like supplicants from an obscure religious order seeking spiritual cleansing.

Most of these pilgrims will, in fact, get cleansed—physically if not spiritually. They will be wrapped in seaweed, soaked in water dense with algae, scoured with loofah sponges, steamed in saunas, pricked by needle showers, kneaded on the feet, the face, the limbs, and torso, and hosed down by attendants wielding powerful jets of water.

The Oasis and Le Sport also offer non-passive activities: weight-lifting training on Universal machines, stretch-and-tone classes, land and water aerobics, early-morning bike rides, archery, tennis, fencing, water sports, and, when we were there, even classes in reggae and tap dancing. You can select your own schedule of treatments and activities (after having your blood pressure and medical history

taken by a nurse or doctor) or elect to do only standard Caribbean exertions—sunning and swimming. (The pool is big; the beach and surf are excellent.)

Meals? Le Sport prides itself on serving “cuisine légère,” the light cooking developed by Michel Guérard for his Eugénies-Bains restaurant in France. Sadly, the resemblance is in name only. Le Sport’s cuisine légère is flavorless and the menu poorly thought out. Here’s what I received when I ordered it: a gummy leek-and-potato soup, a minuscule portion of unsipped couscous accompanied by a fistful of vegetables, and a dessert billed as a “fresh fruit Napoleon,” which consisted of cake layers interleaved with fruit and topped with a heaping portion of ice cream! Why ice cream on a menu designed for the diet-conscious? “We’re not like other spas,” a spa supervisor said enigmatically. “We pamper, not cure.”

Skip the ill-prepared and ill-named cuisine légère and eat from the regular menu. At dinner: so-so baked fish, steaks, pork

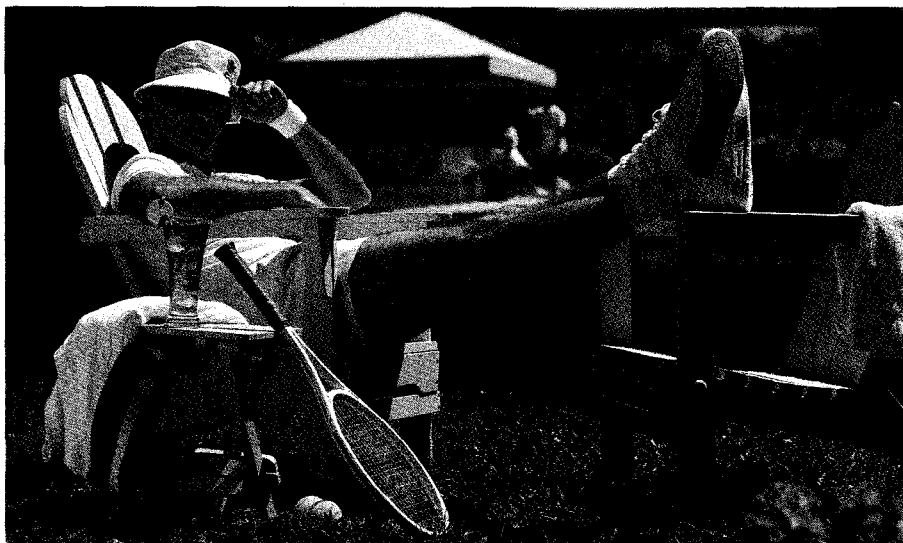
chops, pasta. At lunch: an array of local fish and cold salads. You’ll probably lose weight no matter what you eat, because you’ll be active round the clock.

Le Sport, the Body Holiday, Cap Estate, St. Lucia, W.I. (800-544-2883). From December 20, 1991, to January 2, 1992, and from January 17, 1992, to April 2, 1992, rooms are \$260 to \$280 per person per night, double occupancy; a one-bedroom oceanfront suite for two is \$380 per person. All meals, entertainment, drinks, tax, tips, and taxi service are included. The hotel is open all year. A.E., D.C., M.C., V. —L.W.

OF THE 500 JEWISH REFUGEES WHO settled in Sosúa—a twenty-minute drive south of Puerto Plata—in 1939 and 1940, few remain. But a small synagogue, a clapboard community center, and numerous 45-year-old houses are reminders of the colony that once raised cattle there. Little Sosúa still has a European flavor. It seemed a refreshing contrast to the



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North Coast megaresorts—until I was set upon by beach bums wanting to show “mamacita,” and every other woman who set foot on Sosúa’s bowed sweep of beach, a good time. And so, after a first-rate dinner of flamed pepper steak and delicate baby lobster tails at Sonya’s, the unpretentious but cosmopolitan restaurant in the Hotel Yoroa, we headed fifteen minutes south to the estimable beach at Cabarete.

The Swiss-owned-and-run **Cabarete Beach Hotel** attracted me to the windsurfing capital of much of the Caribbean. Tour groups from Canada and Europe occupy most Dominican resorts, and this reliable hostelry between the highway and a palm-lined swath of sand is no exception. What is exceptional is the cleanliness and the cost of the 26 terrazzo-tiled rooms smack on the beach—\$45 gets you a roadside cubicle, \$85 a capacious room with vivid Dominican prints, handsome pine furniture, and palm-tree-print spreads.

At night, frothy wavelets slid within 25 feet of our balcony. The unpretentious hotel offers beach lovers and board-surfers alike a perch on deep, reef-protected Cabarete Bay. Right next door at the Fanatic Fun Center, intricately painted sailboards rent for \$45 a day. Across Cabarete’s main street, Yamaha bikes and Honda Scooters rent for 275 and 350 pesos (there are about 12.5 pesos to the U.S. dollar).

Boardsailers in surfer shorts and girls with elaborate cornrows saunter the road to Leandro’s, a thatched restaurant justifiably celebrated for habichuelas (pinto beans) and rice, pearly sea-bass chicharrones and chivo guisado, a goat stew of singular tenderness and flavor. Breakfast upstairs in the Mariposa Restaurant at the Cabarete Beach. For dinner, we drove to Chez Cabarete at Nanny’s, a seaside complex more commendable for its handsome, furnished condominiums (809-571-0744; \$113 for two, \$121 for four) than for its merely adequate snapper meunière.

Cabarete has a sleepy charm and is nicely located close to some of the republic’s pinest woods and most languorous beaches. Book tours through the hotel, or, if the sun isn’t too blistering, bike or motor-scooter through the pastoral countryside to Río San Juan and Laguna Gri Gri. Before reaching the lagoon to cruise in rowboats through the mangrove swamps and swallows’ caves, I drove past radiant green fields dotted with cows and elegant Dominican horses behind living fences of pink glory cedar. Across the road, deserted white beaches and the luminous Caribbean added luster to this lovely drive.

Cabarete Beach Hotel, Sosúa, Puerto Plata, Dominican Republic (809-571-0755). From December 15, 1991, to April 30, 1992, rooms are \$45 to \$85 a night, double occupancy, no meals included. (From December 21 to January 8, 1992 rates are 15 percent higher.) The hotel is open all year. A.E., M.C., V. —J.C.

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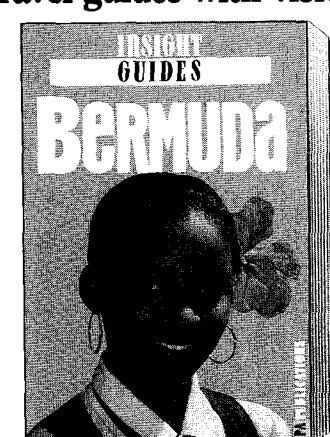
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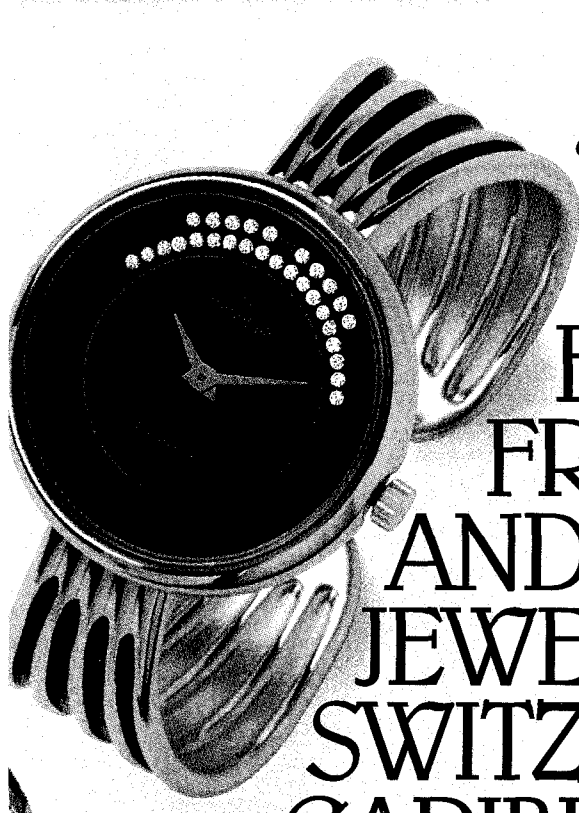
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FLASHES OF BRILLIANCE

Jewelry Buying Guide

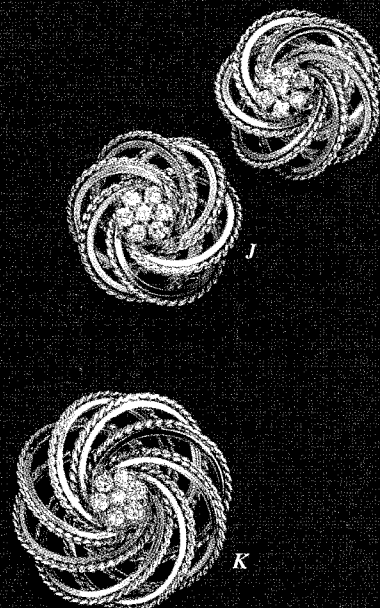
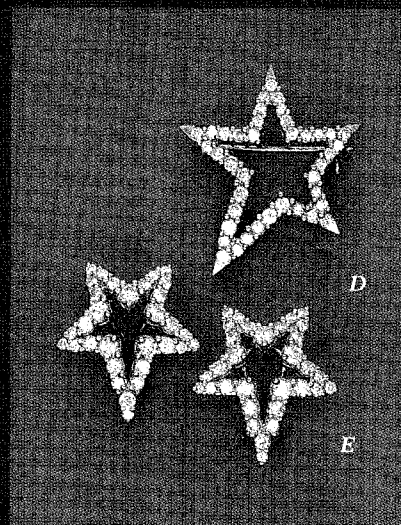
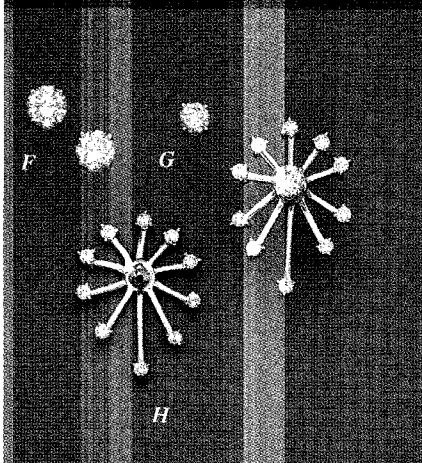


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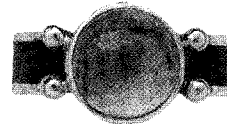
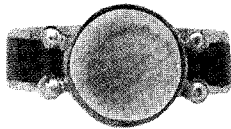
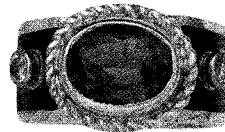
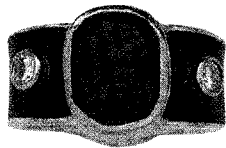
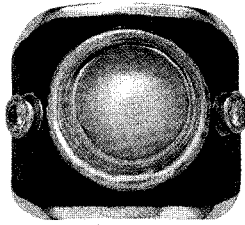
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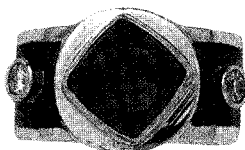
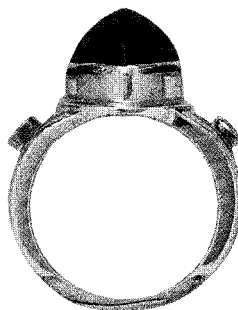
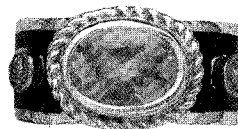
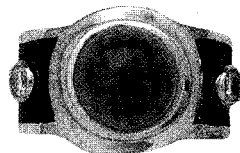


FLASHES OF BRILLIANCE

Jewelry Buying Guide



Whether adorning the body, completing a wardrobe, or elegantly keeping time on the wrist, jewelry is an expression of status and taste. Transformed by design, the precious metals and gemstones on the following pages are at once works of art to be displayed and admired, and investments in natural beauty.



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A Passion for Color

Like the fall foliage, the jewelry marketplace is suddenly a blaze of color. Precious and semiprecious stones illuminate today's designs—whether contemporary or traditional. Enameled pieces and colored karat-gold jewelry are also brightening the scene.

The recent discovery of rubies in Vietnam is creating excitement in the gemstone trade. Vietnamese rubies range in color from pale to vibrant reds. Another noteworthy cache is the limited assortment of green tanzanite, an intense green version of the usually blue material that is making its way to the cutting table from Tanzania.

More readily available and emerging as alternatives for more-precious gemstones are a tantalizing spectrum of tourmalines, amethysts, fancy sapphires (usually pink or yellow), and spinels. Rivaling rubies in vibrance and beauty, bright-pink or orangy-red spinels are beginning to show up in engagement rings—not as baguettes (side stones) but as the main attraction.

Buyers of colored stones have a wide spectrum of choices. According to Debbie Hiss of the American Gem Trade Association, many people considering an emerald don't realize garnet tsavorite is similar in color, much more durable than the softer emerald, and considerably less expensive. If nothing but an emerald will do, however, a jeweler can recommend a protective setting. Several Fifth Avenue jewelers report an

Barbara Beck Mars writes frequently about the fine-jewelry and accessory markets. She is a member of the Women's Jewelry Association and was the executive editor of 'The Goldsmith.'

On the cover: A heart made of 62 cabochon rubies—totaling more than 100 carats—is tied up with a 232-diamond bow in this 1949 brooch by Verdura (actual size two-and-a-half inches high by two inches wide; valued at \$150,000).

increasingly large number of requests for unusual engagement rings. One such retailer is **H. Stern Jewellers (645 Fifth Avenue, at 52nd Street, 688-0300)**, which specializes in colored stones. The store has one of New York's most extensive collections of aquamarine jewelry. In addition to impressive solitaire rings featuring the blue-green stones, there is an elaborate 18K-gold necklace with a flower crafted out of blue topaz at its center.

According to marketing manager Maria Crivici, the store's Butik department offers customers strands of garnet, citrine, malachite, and lapis beads, which add a splash of color for daytime wear. Multiple strands, often twisted with freshwater pearls, can be doubled and secured with a variety of pearl clasps for a more formal, close-to-the-neck look. Enhancers, which hang from pearl necklaces the way a pendant hangs on a chain, are a versatile accessory, allowing the wearer to change the look of a necklace from understated to elaborate.

*Bright-pink
and orangy-red
spinel are
showing up as
centerstones in
engagement rings.*

Also in the Butik section is H. Stern's Mine collection, featuring combinations of amethyst, blue topaz, aquamarine, green tourmaline, peridot, citrine, garnet, and pink tourmaline. The Mine collection has been popular since the 1940s. The store's Rainbow collection features the same colored stones in contemporary designs and settings.

Michael Eigen (8 West 47th Street, 764-0726)

features designer JoAnne Solitario, who pairs iolites, rubelite tourmalines, and tanzanites with 18K yellow, white, and rose gold in updated versions of classic shapes. Rings, earrings, and bracelets range in price from \$600 to \$2,000.

Wempe's (700 Fifth Avenue, at 55th Street, 397-9000)

colorful Roma line pairs agate, chalcedony, and carnelian versions of Roman coins with 18K-gold to create earrings and matching necklaces. The colors of the translucent coins are echoed by small cabochon emeralds and rubies embedded in the gold that frames them. The earrings come in a small clip style with pavé diamonds (\$2,735) and a larger, more dramatic drop style (\$3,775).

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A scintillating cascade of loose stones from H. Stern Jewellers: citrine, blue topaz, and pink and green tourmaline.

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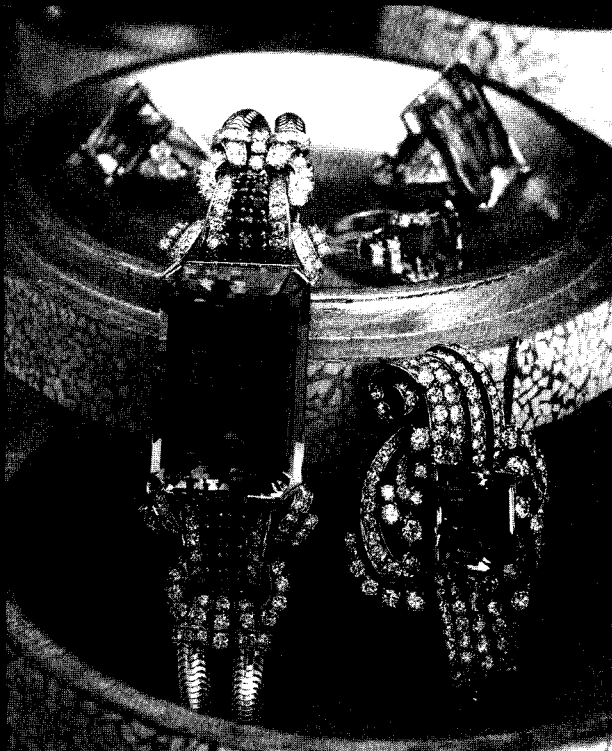
Avenue, at 70th Street, 744-5050) features meticulously crafted, Italian-made traditional gemstone jewelry featuring diamonds from Russia. One spectacular suite (about \$250,000) features a necklace containing 120 round diamonds and 70 baguette diamonds surrounding 10 oval blue sapphires.

Designer Matthew Hoffman has a new boutique at **Bloomingdale's (1000 Third Avenue, at 59th Street, 355-5900)**. Known for his bold custom-designed rings and brooches featuring rare fancy- and fantasy-cut stones, Hoffman is offering pieces from \$700 to \$5,000.

At **Reinstein/Ross (29 East 73rd Street, 772-1901; 122 Prince Street, 226-4513)**, designer Susan Reinstein specializes in handmade, one-of-a-kind pieces using fancy-colored sapphires set in rare alloys of colored gold. Yellow, green, or pink sapphires are paired with Reinstein's distinctive peach, chartreuse, and apricot golds to complement the wearer's skin tone as well as the individual stones.

Ilias Lalaounis (4 West 57th Street, 265-0600) features the warm, deep-yellow 18K and 22K golds that impart a glow to the face. The design is the key element in these pieces, which are often inspired by the art of

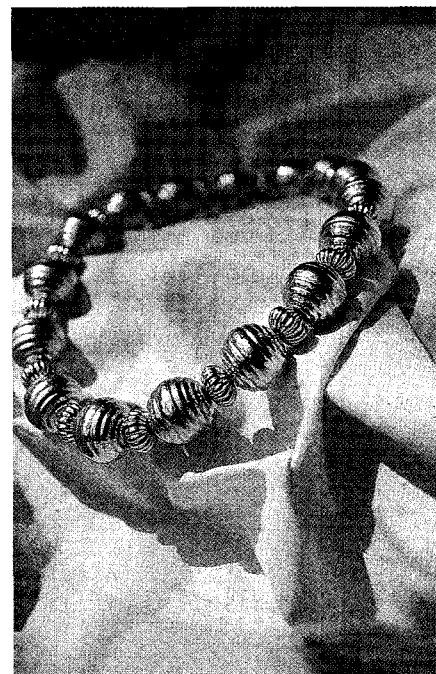
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*The warm,
deep tones
of 18- and
22-karat gold
impart a glow
to the face.*

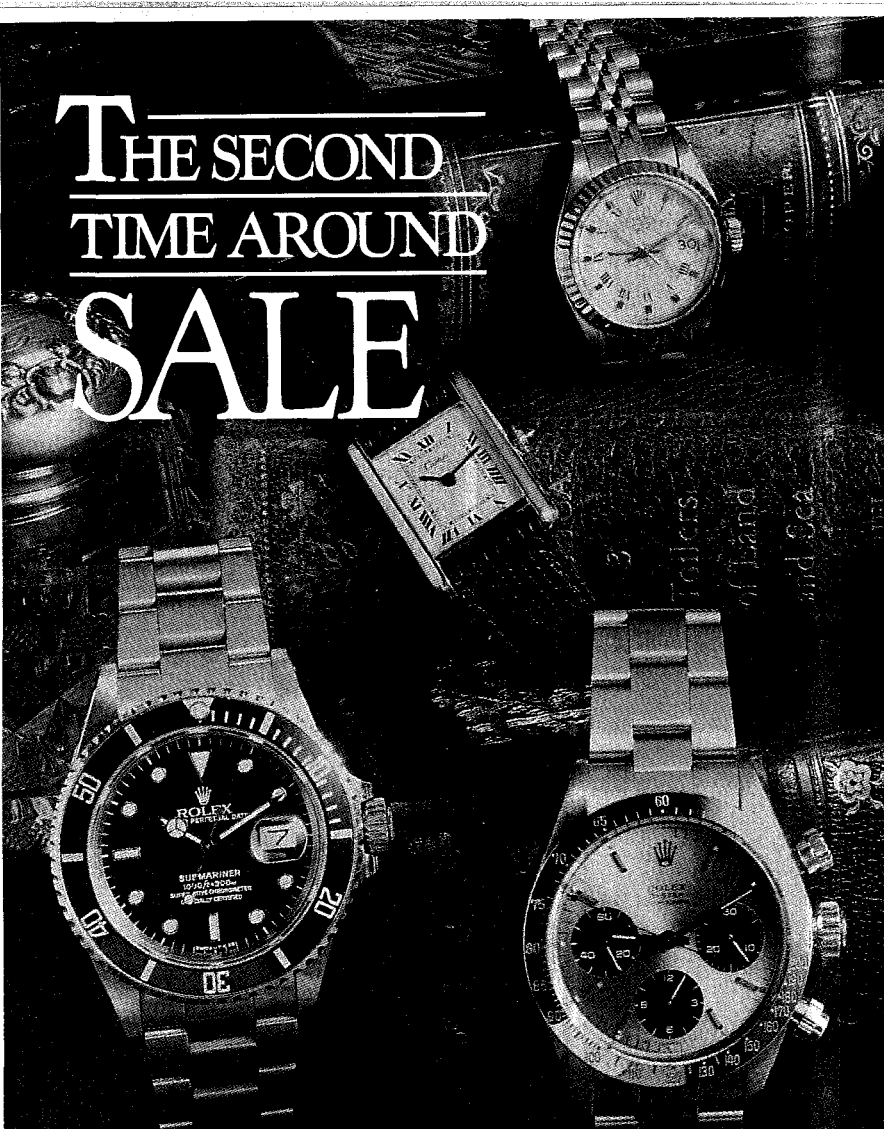
ancient civilizations. Rings, necklaces, and earrings are created using ancient techniques from the classical Greek and Hellenic periods, such as filigree, handwoven ropes of gold, and hand-hammering. Gemstones are then selected to complement the design. Recent collections have drawn inspiration from the Byzantine, Mycenaean, and Celtic civilizations. A new collection is based on American Indian art.

In December, **Works Gallery (1250 Madison Avenue, at 90th Street, 996-0300)** will feature the work of several prominent jewelry artists who achieve their signature looks with the use of colored gold and interesting surface textures. Barbara Heinrich, Paul Morelli, and Michael Bondanza are among the artists. Bondanza's signature large cuff bracelets incorporate platinum, gold, and diamonds in designs that are modern yet reminiscent of the Art Deco period. A version in 18K yellow gold with 13 carats of pavé diamonds is priced at about \$20,000.

Bulgari (730 Fifth Avenue, at 57th Street, 486-0600) is known for its marriage of color and design. The firm's signature gold-coin jewelry combines antique coins dating from the 3rd and 4th centuries B.C. with colored stones such as sapphires, diamonds, and tourmalines for an updated look. These 18K-gold creations take the form of earrings, rings, necklaces, and brooches, and start at \$5,000.

David Saity (48 East 57th Street, 223-8125; Trump Tower) carries a colorful collection of authentic American Indian jewelry, representing the Hopi, Zuni, Navajo, and Santo Domingo traditions, among others. The pieces are crafted of sterling silver, turquoise, coral, jet, and mother-of-pearl.

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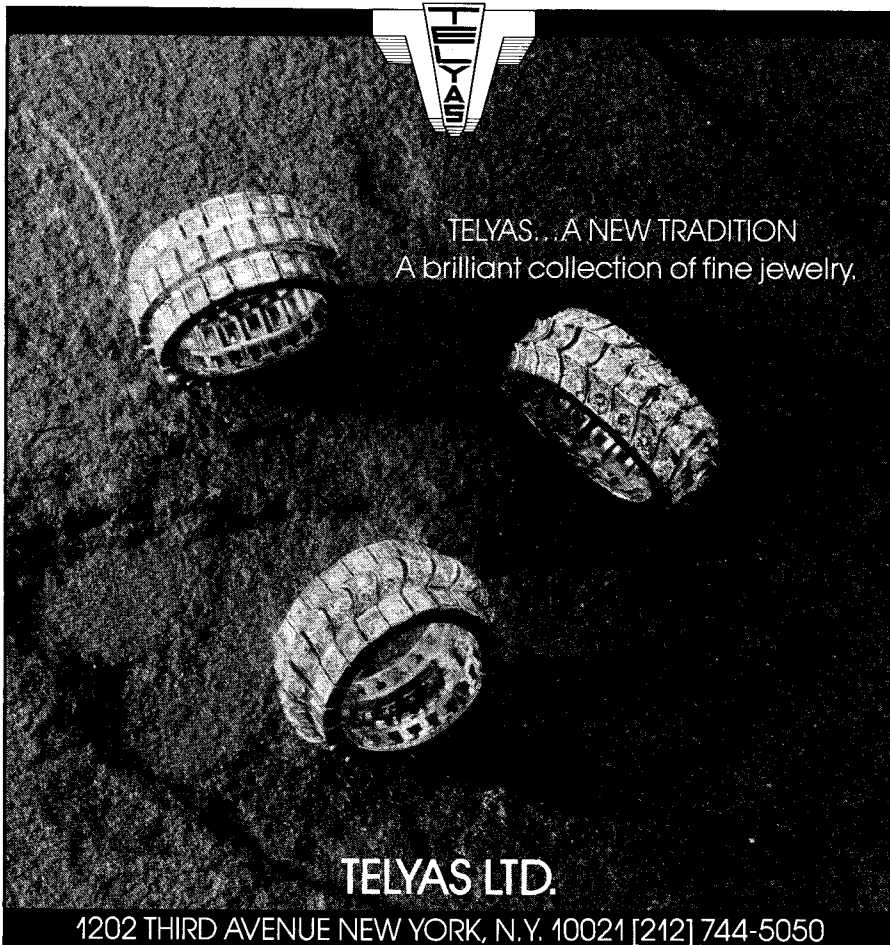
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powdered glass
and kiln firing
produce a shiny
finish.*

The extensive collection includes earrings, silver squash-blossom necklaces, bracelets, and rings, as well as belt buckles, bolo ties, hair barrettes, concha belts, and chokers.

The Yellow Door (1308 Avenue M., Brooklyn, 718-998-7382) features a collection of jewelry inspired by the brilliantly hued members of the insect family. Owner Sallee Bijou has filled her two stores (a second location is in Deal, N.J.) with the work of designers from the United States and Europe. She has assembled a colorful menagerie of jewelry in the shape of various arthropods, including spiders and butterflies. The pieces, which feature multicolored stones, pearls, and 18K-gold, range in price from \$200 to \$600.

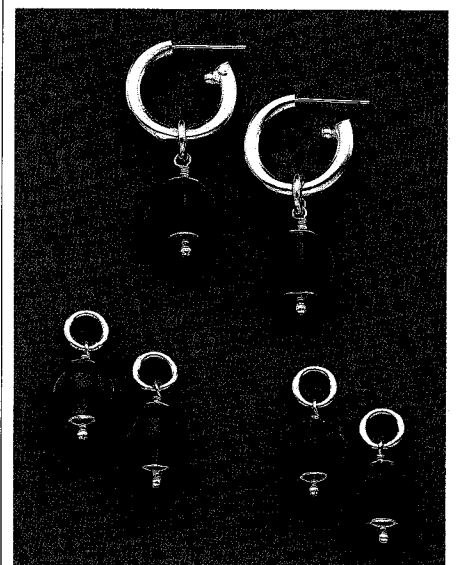


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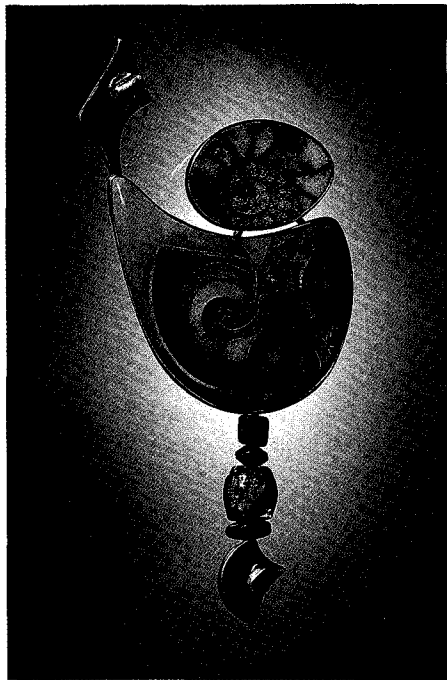


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Silver and gold brooch with cloisonné, Morocco ammonite, and Venetian beads (\$3,200 at Artium Ltd.).

The ancient art form of enameling is highly visible in jewelry design this year. The shiny finish is achieved through applications of powdered glass and kiln firing. By applying a surface layer of lacquer, enameling makes jewelry less vulnerable to cracking or scratching.

Gorevic & Gorevic (635 Madison Avenue, at 59th Street, 832-9000) offers an extensive enamel-jewelry collection from the designing brothers at Mavito. Their "strawberry rings" (from \$1,100) feature speckled or patterned enamel and are topped off with elegant cabochon centerstones.

The work of two highly regarded enamelists, Kathryn Regier Gough and James Carter, is available at **Artium Ltd. (730 Fifth Avenue, at 56th Street, Suite 1710, 333-5800)**, a gallery of original contemporary jewelry. Their lyrical, one-of-a-kind pieces are fashioned in the tradition of cloisonné enameling—fusing gold wires to metal to outline patterns and layers of magnificent color.

Paul Robilotti's enamel rings, available at **Saks Fifth Avenue (611 Fifth Avenue, at 50th Street, 753-4000)**, can be worn by both men and women. Textured Greek and Roman architectural motifs in 18K yellow gold are recessed in cobalt blue, forest green, burgundy, and black enamel.

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Though diamonds form in a wide range of hues, not all are abundant enough to be made into affordable pieces of jewelry. For instance, there are only a handful of red diamonds in existence. In 1987, one such stone, just shy of one carat, sold at Christie's in New York for almost \$1 million—the highest per-carat price ever paid at auction.

Also considered quite rare are pink, green, and blue diamonds. Australia, which produces about one-third of the world's annual diamond supply, is a major source for pink diamonds. Recently, very rare and therefore precious material in an intense pink shade has been unearthed there.

Widely available and more affordable of late are yellow and brown or champagne-colored diamonds. Over the last decade, the **Stanley Zale Diamond Company (22 West 48th Street, 575-4840)** reports an increase in the supply of more intense yellows and a broader range of champagne stones. Ranging from pale amber to full-bodied cognac, champagne-color diamonds are considerably less expensive than white diamonds—\$2,000 to \$3,000 per carat versus \$10,000 to \$15,000 per carat for high-quality stones.

As far as cut is concerned, whether for colored or white diamonds, brilliant (or round) remains the preferred choice. Other shapes come and go. According to Stanley Zale, heart-shaped stones were very popular in the '70s but are less in demand now. Currently popular choices include the rectangular-shaped emerald cut, the radiant cut (a cross between a round and emerald shape), and the classic marquise and pear shapes.

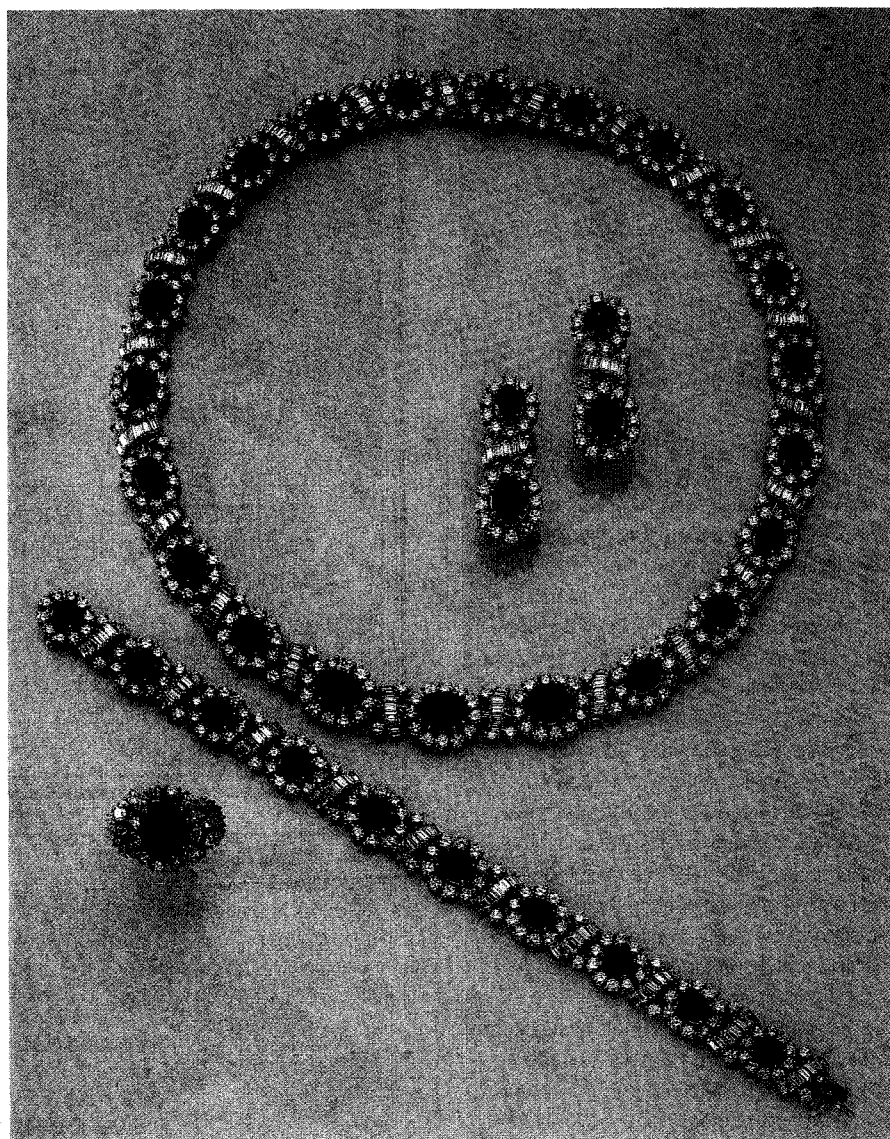
Two of New York's large retailers, **Bloomingdale's** and **Saks**, will be showcasing champagne-diamond jewelry in November. Bloomingdale's is launching an enticing collection featuring the work of designers William Schraft and Richard Rothenberg. Their contemporary jewelry combines a palette of champagne stones with white diamonds.

Schraft's pieces are executed mainly in matte gold finishes, while Rothenberg chooses the highly polished version of the metal. The earrings, rings, bracelets, and pins are priced from \$750 to \$3,500.

A portion of Saks's main floor has been transformed into a showcase of fine jewelry. Boutiques dedicated to some of the world's

most prestigious designers can be found here. Among them is Chaumet, the esteemed French jewelry house for whom Saks is the exclusive mainland U.S. distributor.

American masters Henry Dunay and David Yurman have also chosen to work with champagne diamonds. Dunay's fluid, floral-inspired pieces mix contrasting colors of champagne stones. A pavé-set flower brooch gives the illusion of a continuous carpet of glistening diamonds. His pieces start at \$3,000. David Yurman, known for his distinctive cable-motif jewelry, offers his Venetian Collection at Saks with a twist: a necklace with a finer cable look, in 18K gold, is enhanced with glittering champagne diamonds, \$65,000.



A royal suite—necklace, bracelet, earrings, and ring—of round and baguette Russian diamonds and oval blue sapphires designed in Italy (\$250,000 at Telyas).

*Champagne
diamonds range
from pale amber
to cognac and
are less costly
than whites.*

Diamonds from Russia, Belgium, and Israel are set in traditionally styled, Italian-designed jewelry at **Telyas (1202 Third Avenue, at 70th Street, 744-5050)**. Solitaires, diamond-studded wedding bands, and tennis bracelets and necklaces are among the pieces regularly in stock and priced from \$3,000 up to over \$100,000.

One necklace contains more than 100 marquise diamonds graduated in successively smaller sizes, from one carat on down (\$135,000). Diamond bracelets, pins, and rings are also available in Art Deco styles.

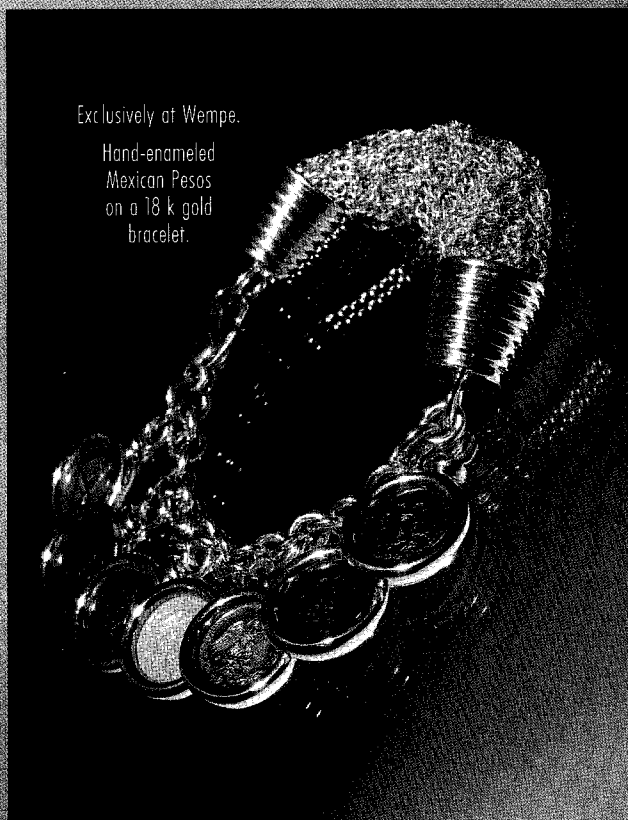
A bevy of rings, earrings, bracelets, and necklaces laden with champagne diamonds is available at **Cellini Fine Jewelry (509 Madison Avenue, between 52nd and 53rd streets, 800-255-3310)**. High-caliber pieces here include an engagement-type ring featuring a pear-shaped two-carat blue diamond flanked with half-carat pink-diamond baguettes (\$150,000).

Colored diamonds are a specialty of the **Aaron Faber Gallery (666 Fifth Avenue, at 53rd Street, 586-8411)**, which offers contemporary as well as estate and vintage jewelry. A dramatic necklace by New York designer Larissa Rosenstock bears 16 carats of champagne, yellow, and white diamonds. Her floral motif is carried out with a series of overlapping ivy leaves in 18K matte gold.

Fortunoff (681 Fifth Avenue, at 54th Street, 758-6660) features colored-diamond wedding jewelry in contemporary stylings. German designer Christian Bauer creates sophisticated rings out of rare, high-quality materials. A scattering of yellow, blue, pink, and white diamonds are channel-set, or anchored in two tracks of platinum, to form a smooth band of precious metal and colored gems.

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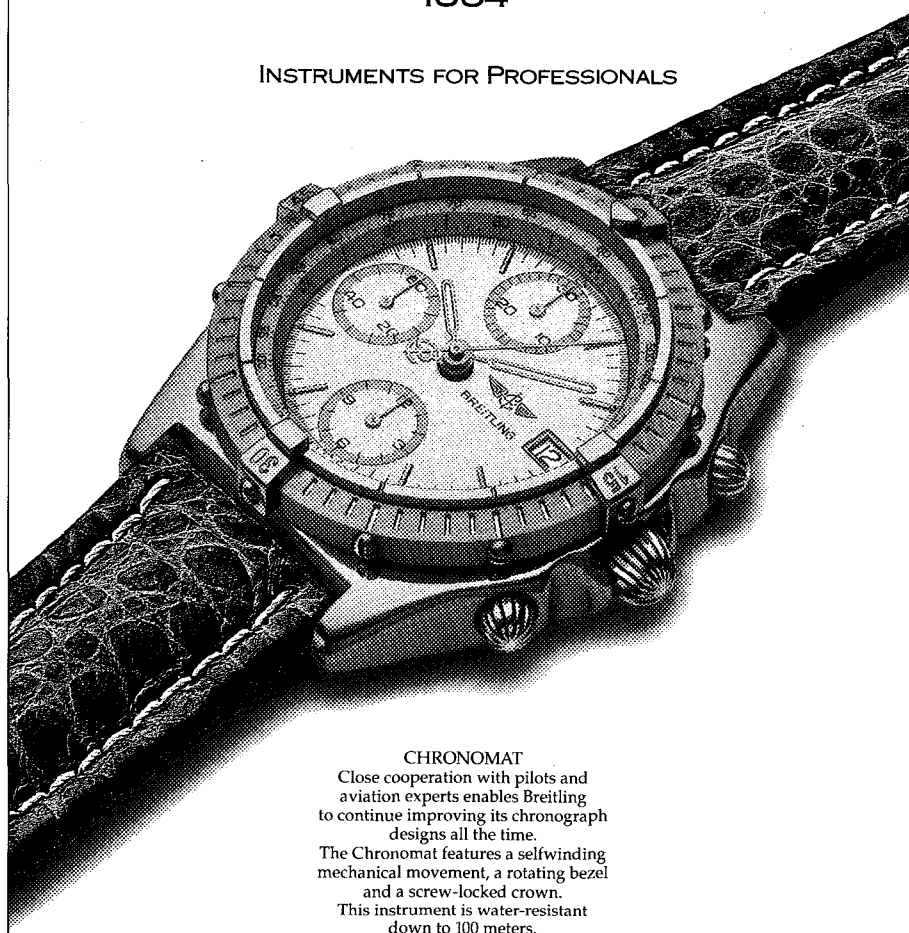
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CHRONOMAT

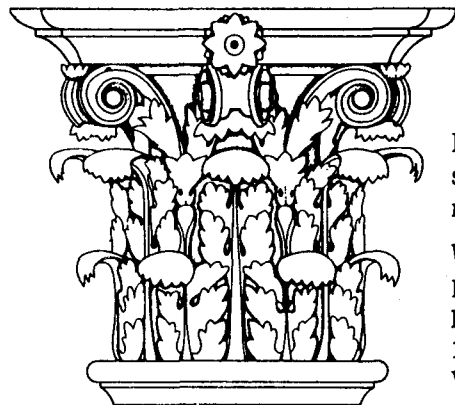
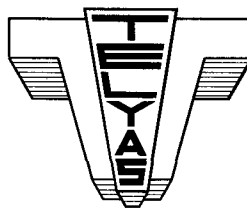
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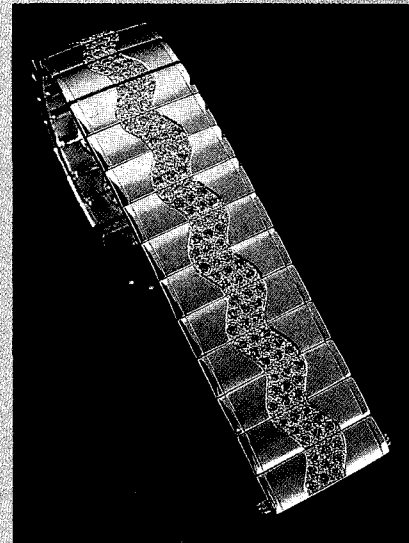
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Buying a Diamond

Those who want to be involved in every step of the creation of their special engagement or anniversary ring can buy a diamond direct from a diamond dealer. Several wholesale firms in New York's diamond district have recently opened their doors to retail customers.

Because the process of choosing a diamond can be complicated, customers will want to sit down with a dealer who can explain the myriad factors to consider in selecting a stone. When shopping for either white- or colored-diamond jewelry, the 4Cs—cut, carat, color, and clarity—still apply. The G.I.A., or Gemmological Institute of America, a diamond-grading laboratory, issues certificates rating each stone in several categories, including proportion and polish.

According to Eric Mor of *Atlantic Diamond Cutters* (62 West 47th Street, 921-4299), the proportion of the stone determines the way in which it will refract light, the quality that gives diamonds their brilliance. The stones are also rated for clarity on a letter scale, with *D* being the highest, for a nearly colorless stone. A system of letters and numbers signifies the flawlessness of the diamond. For example, F1 stands for flawless



Michael Bondanza's Flexible Wave bracelet holds ten carats of champagne diamonds (\$22,500 at Works Gallery).

ARTIUM

JEWELRY AS HIGH ART

With interest rates and the real-estate market sagging, diamonds may be a girl's best investment.

and VVS1 or VVS2 for very, very small inclusions, or foreign matter inside the diamond.

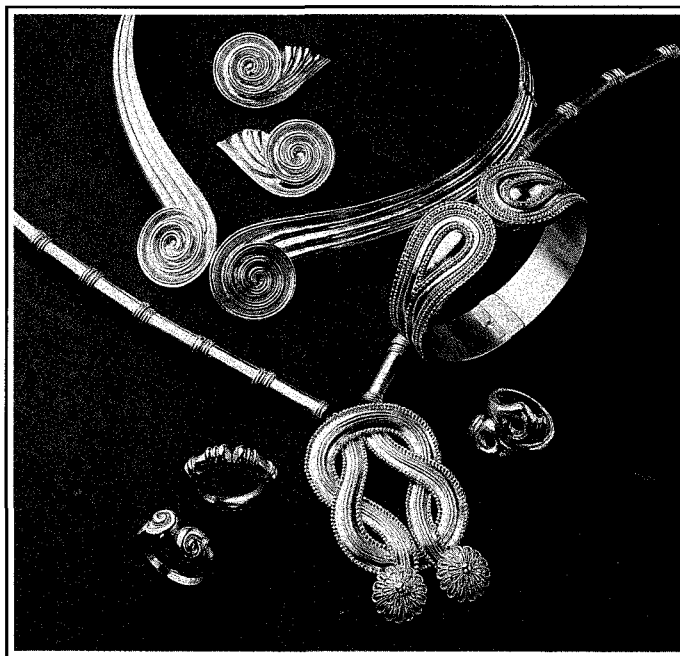
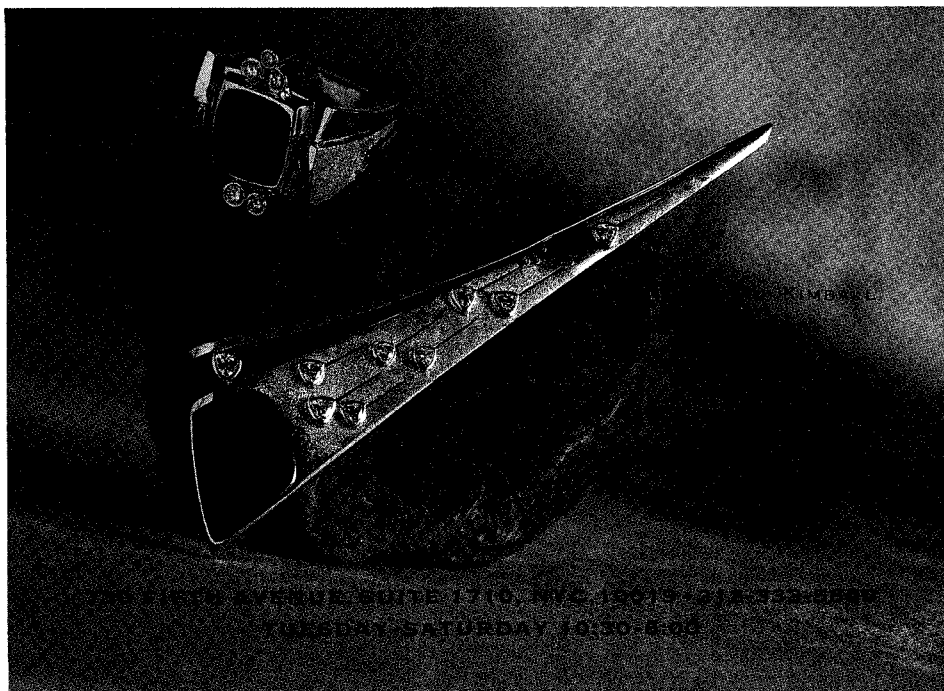
Most of the stones used in engagement rings are one to two carats. Atlantic Diamonds specializes in loose diamonds of one to five carats. All stones are accompanied by a G.I.A. certificate.

At **Sparkle Diamond, Inc. (580 Fifth Avenue, at 47th Street, Suite 1212, 382-3888)**, customers can choose from many smaller stones (from \$2,500) suitable for use in engagement rings or special pieces. In addition, Sparkle specializes in investment-quality diamonds, priced from \$10,000. Sparkle president Lorraine Schwartz believes that with interest rates and the real-estate market sagging, investing in a diamond may be more appealing than ever.

Schwartz adds that although many dealers offer a supply of colored diamonds, most potential investors will be interested in the white or nearly colorless stones. In many cases, the dealer will accept trade-ins of estate jewelry for diamonds. Upgrading, or trading a small or lesser-quality diamond for a better stone, is another option.

According to Jerry Ehrenwald of **International Gemmological Information (580 Fifth Avenue, at 47th Street, Room 620, 398-1700)**, all purchases should be appraised by a qualified expert. There are several associations that offer certification programs to jewelers. These same associations also recommend accredited appraisers. Be wary of an appraiser whose fee is based on a percentage of the appraised value of the jewelry. A flat fee, quoted in advance, should be charged for any jewelry appraisal. The I.G.I. offers an independent appraisal service, as well as free literature on appraisal practices to consumers.

—ALISON SCHECTER

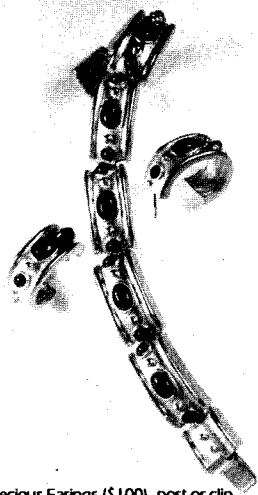


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Pieces That Transform

Earrings with interchangeable
charms, rings with multiple centers, and
necklaces with adjustable lengths—these are
just a few of the types of "convertible jewelry"
that can expand a collection and add
versatility to one's wardrobe.

Taking a cue from pearl enhancers (the
jeweled brooches that double as pendants for
pearl strands), designers have broadened the
scope of convertible jewelry. Toggle attach-
ments and invisible clasps are cleverly engi-
neered to keep interchangeable parts hidden.

**Stephen Paul (1407 Broadway, 840-
6678; 874 Madison Ave., 734-4970)**

features a toggle device to join gold bracelets
and pearl necklaces, creating an entirely
different piece of jewelry. The end toggles of
a gold bracelet can be invisibly screwed into
any strand of pearls, provided they are fitted
with a device called a pearl-to-pearl clasp.
The bracelets range in price from \$3,000.

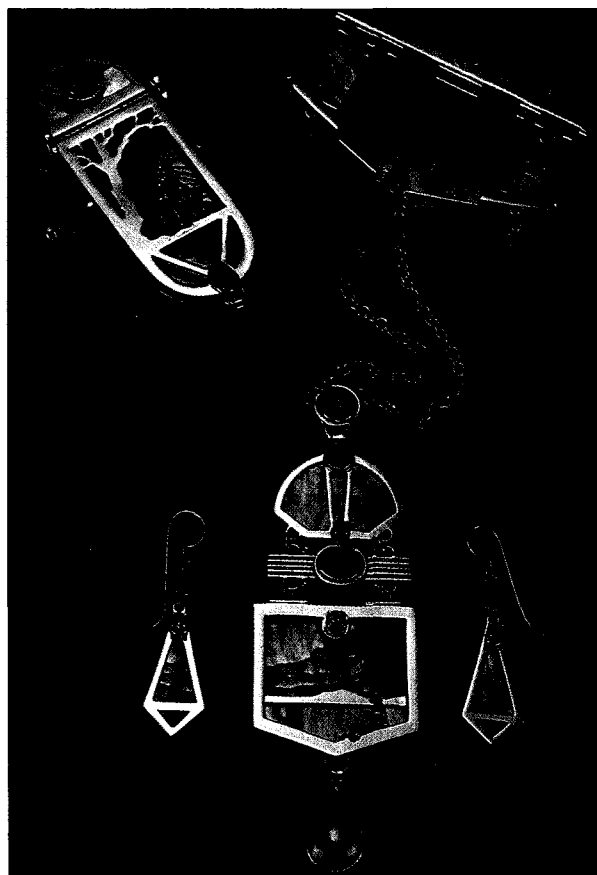
**Manfredi (737 Madison Avenue, at 64th
Street, 734-8710)** carries small, single-
strand gold bracelets that can be hooked
together by decorative loops to adorn the
neck. Designed in Italy, each link bracelet
in 18K yellow gold features an animal or
elemental charm or a different shape colored
stone, inviting inventive mixing and matching.

**The Joan Michlin Collection (449 West
Broadway, at Prince Street, 475-6603)**
features a range of convertible "wearable
sculptures." The Avignon is a curvilinear
squiggle of 14K gold that can be worn as a
pin or a pendant, thanks to a special jewelry
converter designed by Joan Michlin. The
piece can also be worn as an unusual pearl
enhancer. A strand of pearls may be
wrapped around the squiggly shape,

integrating the pearls into
the design of the piece.
Her earring jackets can
transform existing
gemstone or pearl studs.

Michlin's collection also
includes four different
stacking band sets in
white, pink, and yellow
gold. One set of rings,
called Towers, forms a
changeable cityscape
depending on the order in
which the rings sit on the
finger. A second set,
called Tangent, is a series
of interlocking zigzag
forms.

An extensive collection
of convertible jewelry can
be found at **Fortunoff**.
Stars, hearts, and colored
stones ornament classic
hoop earrings. American
and Italian designs in 14K
gold start at \$99. Earring
jackets in 14K gold are
available in several styles.
Love knots with a swirl of
diamonds are priced at
\$150; a starburst with
diamond prongs is \$595.



An 'heirloom box' becomes two pendants, earrings,
a tie tack, and two rings (\$2,860 at Artium Ltd.).

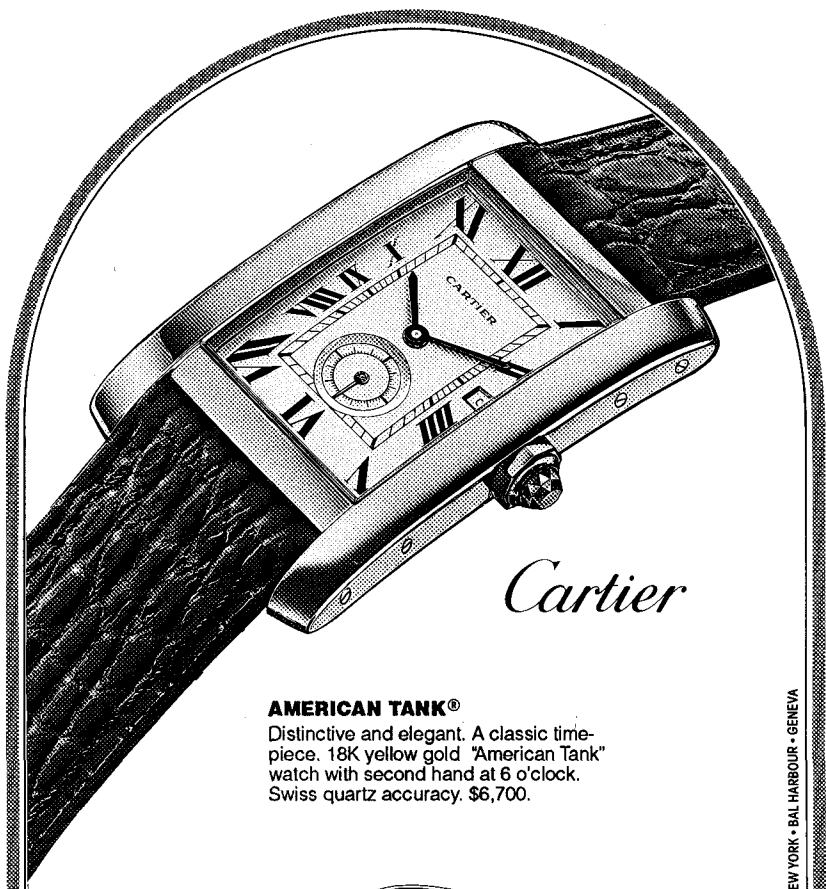
*Convertible
jewelry can
expand a
collection and
add versatility
to one's wardrobe.*

A sterling-silver pin in the shape of a pinwheel has a small loop on the top that makes it a pendant or a pin (\$45). More elaborate offerings include bold, octagonal diamond earrings with interchangeable onyx, turquoise, and mabe-pearl centers (\$9,700).

Art Asia (1086 Madison Avenue, at 82nd Street, 249-7250) shows the work of five jewelry designers in a gallery decorated with Asian art and antiques. Designer Lee Wolfe's scatter pin of acid-treated crystal (\$140) is actually three separate disks with tie-clasp backings that can be arranged any way the wearer chooses. The pins, in fall tones of pear green, burnt orange, and cream, can be worn individually or in a grouping on a suit, coat, or blouse.

Wempe's flexible and interchangeable Le Bracelet is an 18K-gold or high-grade-steel band that may be fitted with a variety of insets—blue, black, red, green, or brown crocodile straps (from \$2,600). The Goldcroco band is created by applying layers of gold leaf to the surface of a crocodile-leather band (about \$3,000). The band can be further accessorized with the addition of heart-shaped diamonds, gold initials, or cabochon hearts made of sapphire, ruby, or emerald. Of course, the bracelet may also be used as a watchband.

The convertible jewelry box at **Artium** may be the ultimate in multi-function jewelry. The box itself converts into two pendants, a pair of earrings, a tie tack, and two rings. Primarily of sterling silver, this box by jewelry designer Jane Campbell incorporates rhodolite garnet, green tourmaline, yogo sapphire, opal, abalone, mother-of-pearl, and freshwater pearl. "This is truly the epitome of a complete artistic concept," says Freddi Miceli, co-owner of Artium.



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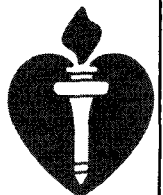
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Something Old, Something New

For sentimental as well as financial reasons, the practice of resetting the stones and even recycling the settings of an old piece of jewelry has become increasingly popular.

Stephen P. Kahan, Ltd. (810 Madison Avenue, at 68th Street, 772-7997) will transform an old family heirloom into a stunning example of modern design. The diamonds from an engagement ring that is no longer worn can turn up in a lapel stickpin. A grandmother's brooch that contains a suite of stones can be turned into three individual pins for a deserving trio of granddaughters. Even the material used in the setting can be melted down and recast in a more current shape.

Custom-designed pieces can be created at **Stanley & Son (1006 Sixth Avenue, at 37th Street, 354-6975; 1138 Lexington Avenue, at 79th Street, 794-4977)**, which recently expanded to an upper East Side location. A customer can sketch or simply describe the desired piece, and the craftsmen will execute it using a variety of materials, including colored gold and colored stones. In addition, they can refashion existing but no-longer-stylish pieces into more contemporary shapes and styles.

Fred Leighton at Trump Tower (725 Fifth Avenue, at 56th Street, 751-2330), which specializes in estate and antique jewelry, carries many unusual engagement rings featuring colored stones and vintage mountings from the Edwardian period, the '20s, '30s, and '40s. An Art Deco-style engagement ring from the '40s contains an emerald surrounded by a ring of small, *calibré*-cut diamonds.

Although the classic styles of estate jewelry have long been admired, many consumers are not aware that estate jewelry can offer value as well. Priced at \$7,500 to \$15,000, many of the diamond engagement rings at Fred Leighton are comparable in price to a new ring of the same size and carat weight. And the detailed workmanship seen in vintage pieces is hard to find at any price.

—ALISON SCHECTER

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Fashion Accessories

It's no longer considered a faux pas to wear faux jewelry. Whether it's a pin for a business suit or a replica of a family heirloom for use while traveling, fashion—or costume—jewelry has become an integral part of accessory wardrobes.

Some of today's most interesting fashion-jewelry designs are made from exotic materials, not precious gems and metals.

Artwear (456 West Broadway, between Houston and Prince, 673-2000) exhibits the work of a variety of jewelry artists whose styles range from subtle to outrageous.

Jordan Schlanger takes copper wire, plates it with gold or sterling silver leaf, and then weaves and molds it into fabric-like textures for pieces with a lattice look. Cara Croninger, a pioneer in the art of acrylic-jewelry design, carves and molds shapes in a wide spectrum of colors—from ambers to neons. And Jessica Rose, trained as a sculptor, builds delicate, mobile-like earrings from tiny glass beads and stones.

For women who travel a lot, whether for business or pleasure, it's not always practical or wise to wear or take along their finest baubles. For one thing, insurance for such items is costly. Many opt for quality imitations.

Ciro (694 Fifth Avenue, between 54th and 55th Streets, 247-0927, and ten other locations in New York), one of New York's oldest and largest costume jewelers, creates replicas of fine jewelry pieces for women who want to keep the gems but not the look in the vault. Using Cirolite—the store's registered trade name for its high-grade cubic zirconia—a five-carat diamond ring valued at about \$50,000 can be duplicated in a Cirolite version, set in 14K gold, for about \$450.

Crystals and pearls are an attractive complement to off-the-shoulder holiday fashions. Several prominent fashion-jewelry designers have created alluring multiple-strand necklaces, bracelets, and earrings.

Designer Marie Ferra's oversized crystal

creations are available at **Bergdorf Goodman** and **Barneys New York**. Her groupings of white-crystal necklaces, pins, earrings, and cuff bracelets are reminiscent of Harry Winston designs. In colored crystals, the look turns bright and festive.

Also at Bergdorf are Parisian designer Jean-Xavier Duhart's tiers of glittering Austrian crystals to drape the neck and wrist, and Mark Spirito's geometric-shaped stones accented with silver in true jewel tones—deep purples, turquoises, and ruby reds.

Swarovski Jewelry's gleaming crystals are available at **Saks**. The intricate pieces are made of Austrian lead crystal hand-set in 18K-gold electroplate or silver-tone rhodium. Animal Magnetism, a collection of whimsical pins, includes a dalmatian with jet-colored pavé stones set in rhodium (\$175).

Crystal designs abound at **Macy's New York (151 West 34th Street, 736-5151)**. Holiday opulence is the theme in Jay Strongwater's opaque gold pavé crystals, often seen with an iridescent wash. His large and chunky crystal designs incorporate braiding. Savvy's On the Rocks collection of necklaces and earrings comes in vibrant fuschias, blues, and greens (from \$50 at Macy's).

Barbara Bush was the first First Lady in a

Replicas are fine for those who want to keep the gems—but not the look—in the vault.

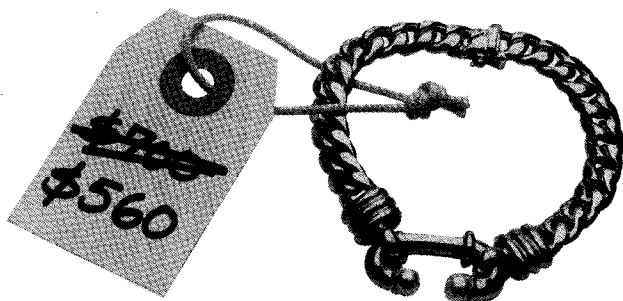
long while to give faux pearls a high profile. Today, they are appearing in high places in all shapes, sizes, and colors. White or cream remain the favorites, but pearls are also available in pink, taupe, or metallic shades—gold, bronze, and bluish silver—shades no oyster could have produced.

Necklaces by fashion-jewelry designer Carolee contain faux pearls as large as gum balls, often in graduated strands. Also available at Macy's are the fashion jewelry collections of Anne Klein, Givenchy, Christian Dior, and Savvy.



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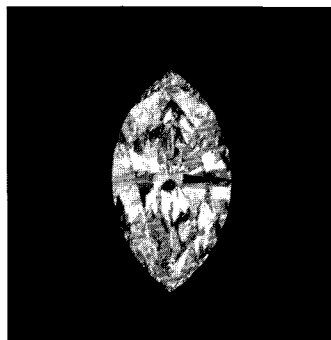
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Timeless Timepieces

Watch collectors, your time has come. This year, some of the most impressive wristwatches ever to be assembled by human hands have arrived in New York stores. These limited editions, the resurgence of the Swiss mechanical movement, and sporty chronographs are sweeping the watch industry.

After taking a back seat to the ubiquitous quartz watch in the 1980s, mechanical and automatic-movement watches are once again in style. These timeless timepieces are prized for their fine craftsmanship, sophisticated features, exquisite stylings, and the number of parts they contain—in some cases, several hundred.

With a perpetual calendar, a chronograph, and a minute repeater that chimes out the correct time at the flick of a switch, the Grande Complication from the International Watch Company, is one of the most intricate mechanical wristwatches ever produced. It houses over 600 working parts and its calendar will supply the date for the next 500 years. It also displays the current phase of the moon. Only 50 pieces of this limited-edition platinum timepiece are offered each year. Priced at about \$150,000, the Grande Complication is at **Tourneau (500 Madison Avenue, at 52nd Street, 758-6098)**.

Tourneau offers another mechanical watch of investment quality. The one-of-a-kind Gerald Genta Minute Repeater with Perpetual Calendar and Tourbillon Escapement is available exclusively at Tourneau and shown by appointment only. Valued at \$330,000, the 18K-gold watch offers hand-engraved automatic movements visible through a skeleton (see-through) case.

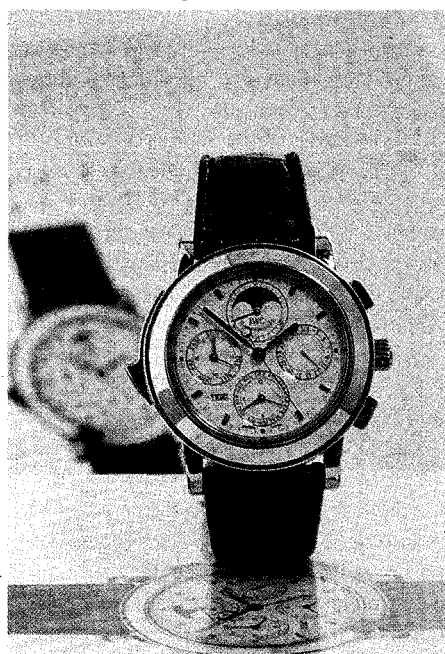
Cellini Fine Jewelry (509 Madison Avenue, between 52nd and 53rd streets, 800-255-3310) carries the Blancpain platinum Masterpiece collection, a set of six timepieces priced at around \$400,000 for the limited-edition set. Each watch boasts a different feature: moon phase, perpetual

calendar, chronograph, minute repeater, and ultrathin movement. The tourbillon mechanism ensures accuracy: because the inner workings of the watch revolve continually, gravity affects each part equally.

The interest in watches with Swiss mechanical movements has brought about a new version of **Cartier's (2 East 52nd Street, 753-0111)** American Tank Watch. Resembling the original Cartier Tank Watch introduced in 1917, it is also available in a white-gold quartz model (\$6,700).

As part of its introduction of the new all-steel collection of Pasha watches, Cartier is including a distinctive chronograph. All are water resistant, down to their colorful crocodile bands, and feature Cartier's signature *déployant* buckle, which allows for immediate fitting.

Women seeking the sporty elegance of a chronograph (and its stopwatch accuracy) are wearing the mostly made-for-men models. While the oversized look is still considered fashionable, some women do prefer a scaled-down version. Watchmakers are starting to catch on. Breitling has introduced a women's chronograph that is available at Tourneau. For dressier women's timepieces, Tourneau offers a wide selection of watches with pavé-diamond dials and bracelets, including the diamond-bezel Rolex.

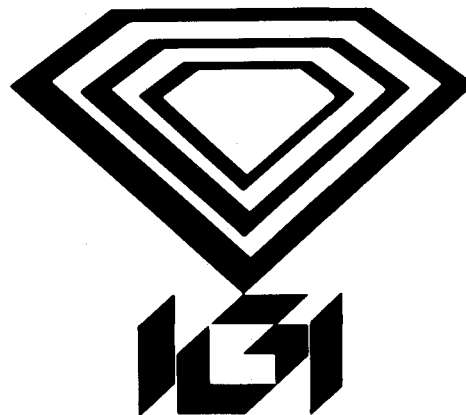


The limited-edition platinum Grande Complication watch has more than 600 working parts (\$150,000 at Tourneau).

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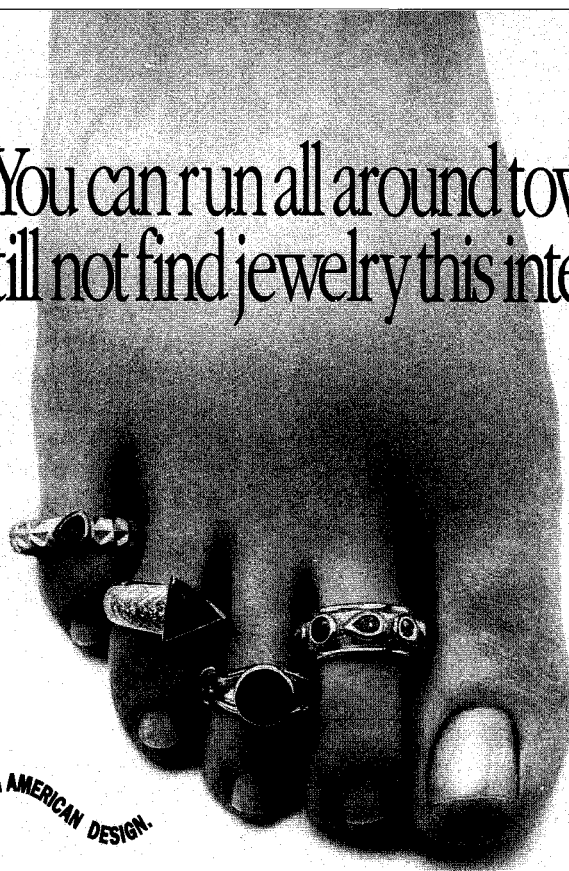
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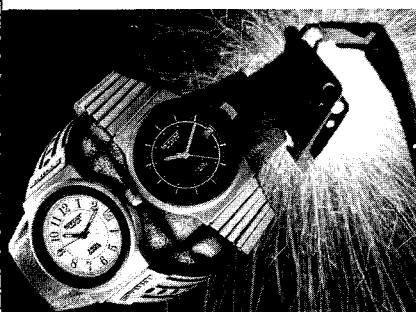
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From One of a Kind Products (39 West 37th Street, 5th floor, 944-0201) comes the Stunt Watch. This watch is more than just waterproof or shockproof—it's billed as positively indestructible. The triple-sealed crown protects the watch's Swiss quartz mechanism up to 330 feet underwater and under two tons of pressure. The watch comes in both men's and women's models, with a choice of stainless steel or black-rubber watchband. Priced at \$89.95, the Stunt Watch can be ordered by phone. •

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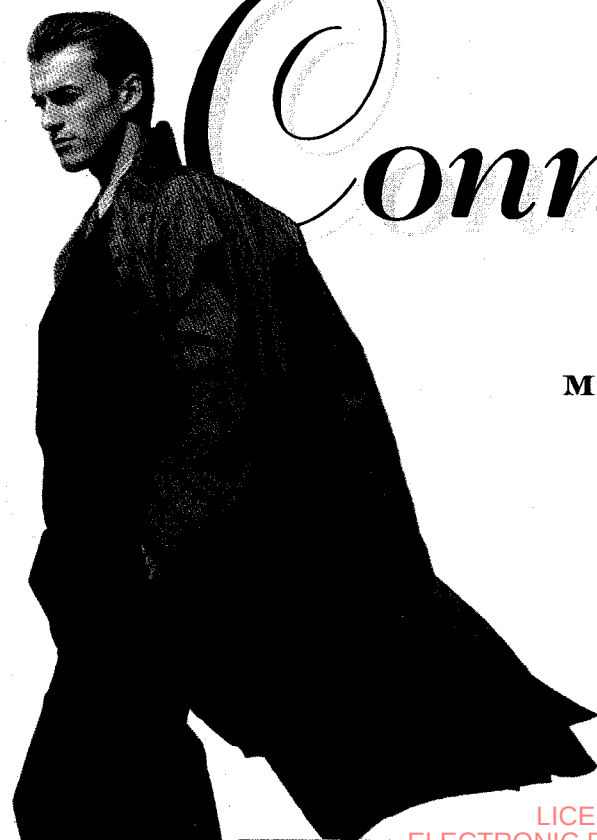
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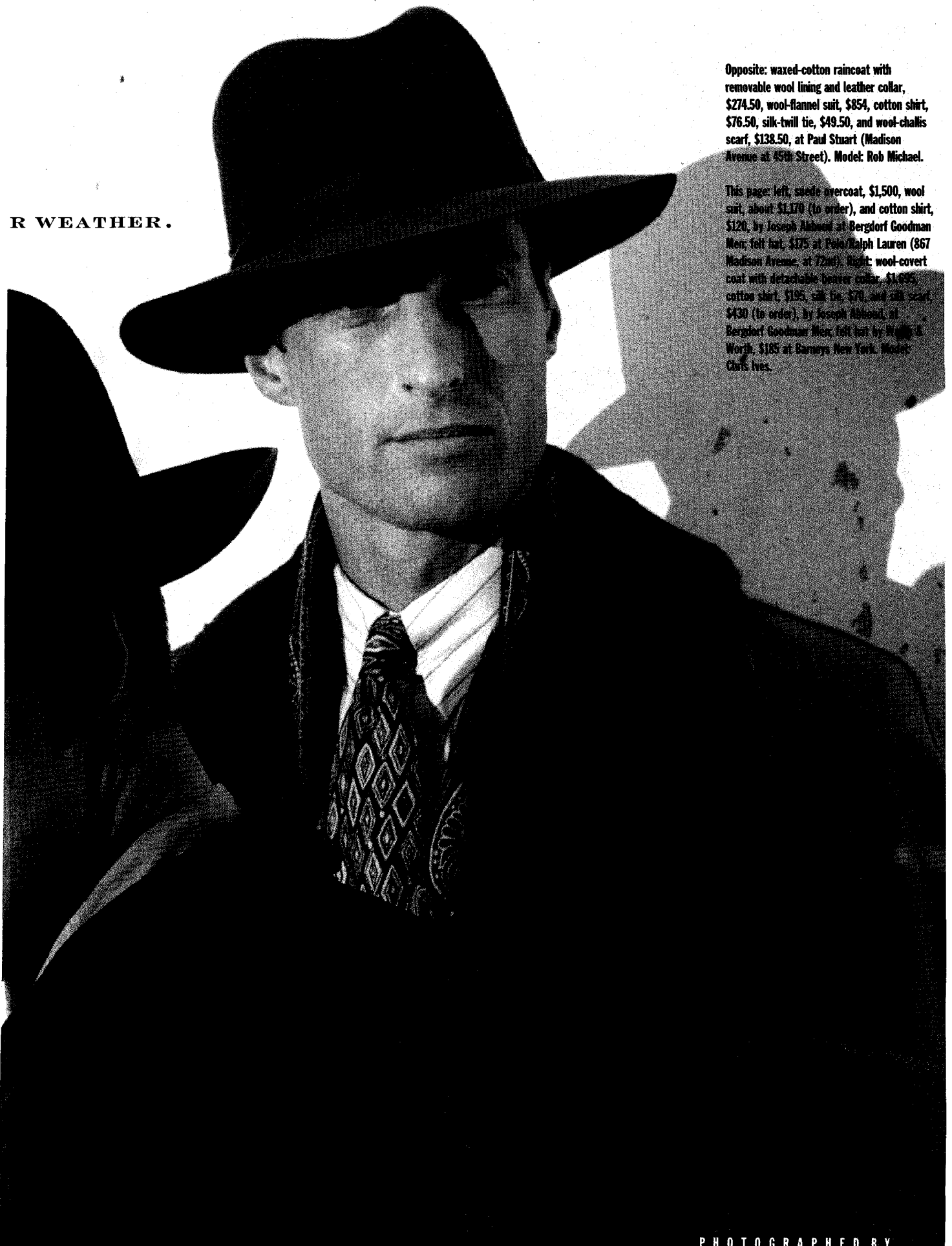
HAS IT MADE IN THE SUEDE. WITH STYLES LIKE THESE, IT'S ALWA

The Trench Connection

BY

MARTHA BAKER





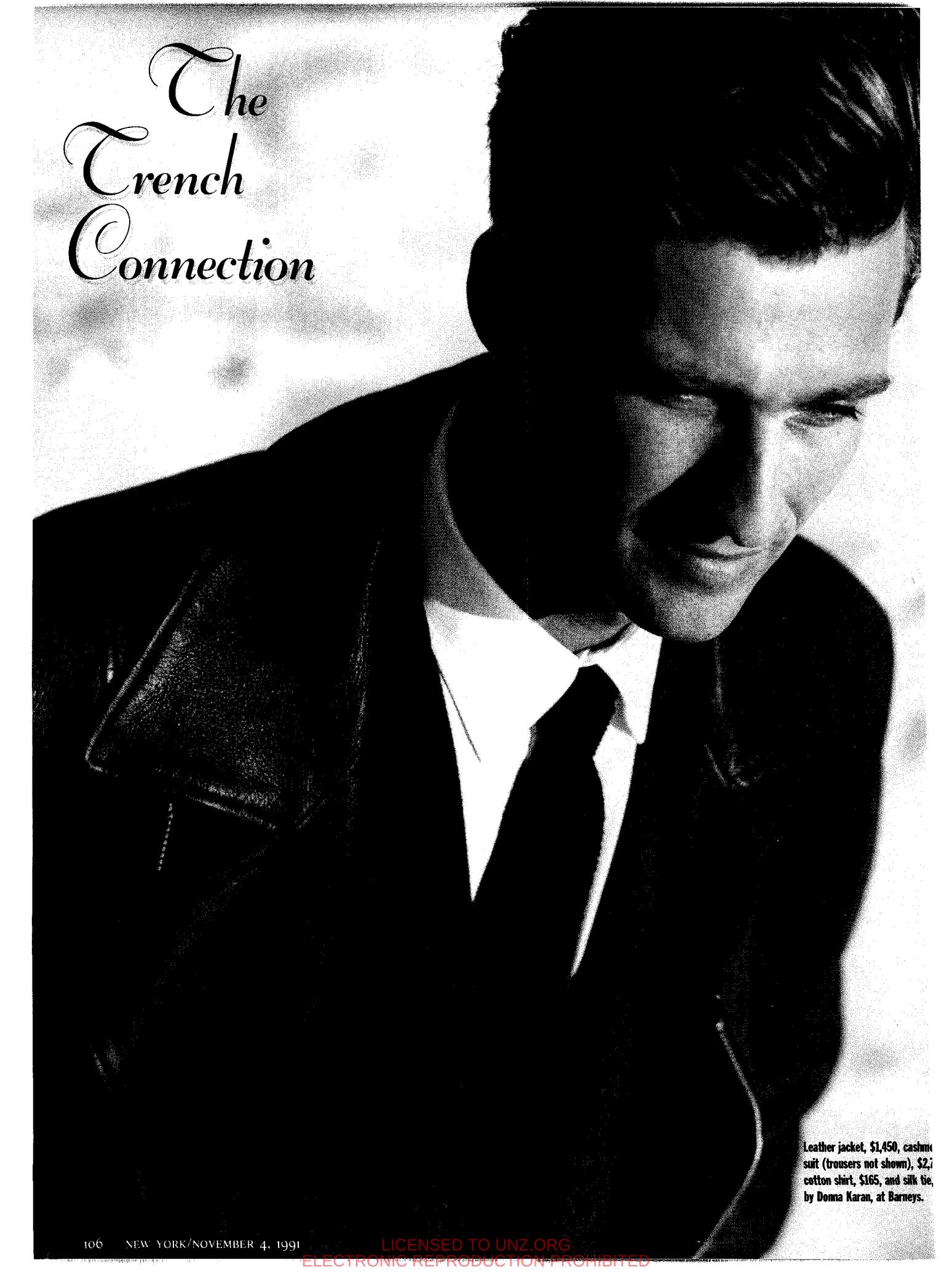
R WEATHER.

Opposite: waxed-cotton raincoat with removable wool lining and leather collar, \$274.50, wool-flannel suit, \$854, cotton shirt, \$76.50, silk-twill tie, \$49.50, and wool-challis scarf, \$138.50, at Paul Stuart (Madison Avenue at 45th Street). Model: Rob Michael.

This page: left, suede overcoat, \$1,500, wool suit, about \$1,170 (to order), and cotton shirt, \$120, by Joseph Abboud at Bergdorf Goodman Men; felt hat, \$175 at Polo/Ralph Lauren (867 Madison Avenue, at 72nd). Right: wool-covert coat with detachable beaver collar, \$1,695, cotton shirt, \$195, silk tie, \$70, and silk scarf, \$430 (to order), by Joseph Abboud, at Bergdorf Goodman Men; felt hat by Philip & Worth, \$185 at Barneys New York. Model: Chris Ives.

PHOTOGRAPHED BY
TORKIL GUDNASON

The Trench Connection



Leather jacket, \$1,450, cashmere
suit (trousers not shown), \$2,700,
cotton shirt, \$165, and silk tie,
by Donna Karan, at Barneys.



Cotton raincoat, \$935, cotton trousers, \$269,
and cotton shirt, \$245, by Comme des
Garçons, at Bergdorf Goodman Men; wool vest
with metal ornaments by Paul Smith, \$280 at
Bergdorf Goodman Men and Paul Smith (108
Fifth Avenue, at 16th Street).

Hair: Lisi for Oribe at Elizabeth Arden
Fashion assistant: Elizabeth Allen

The Trench Connection



Cotton trench coat from Polo by Ralph Lauren, \$250 at Bloomingdale's and Polo/Ralph Lauren; wool-and-cashmere suit, \$865 at Polo/Ralph Lauren; cotton shirt from Polo by Ralph Lauren, \$75 at Bergdorf Goodman Men, Bloomingdale's, Polo/Ralph Lauren; tie from Polo by Ralph Lauren; felt hat by Worth & Worth, \$185 at Barneys.

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BEST BETS

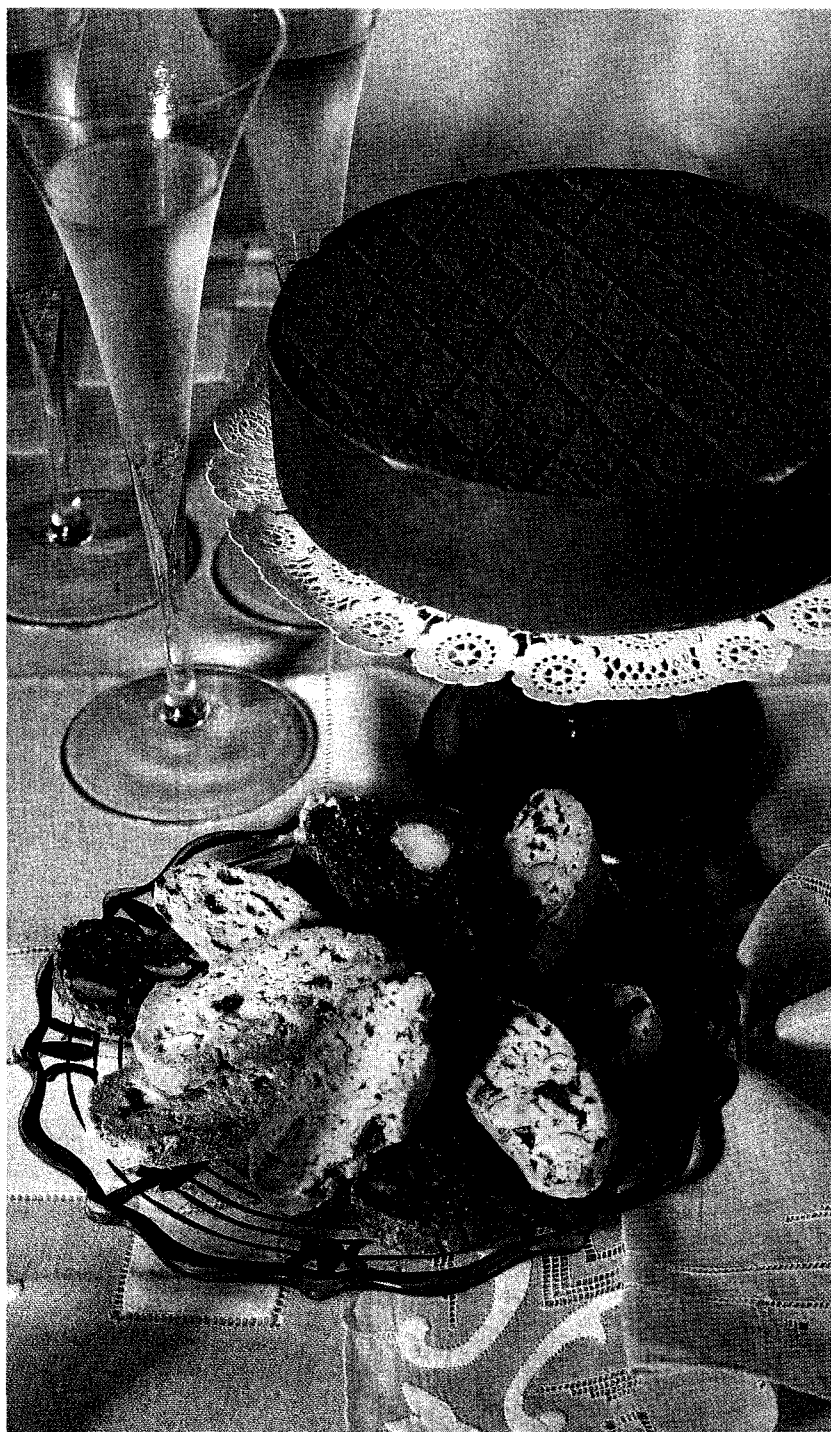
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By Corky Pollan

Screens to an End

To the architecturally bereft apartment, Lee Grimsbo's hand-painted wood screen adds a bit of drama. For the cluttered abode, the felt inserts and grosgrain straps provide an artful way to stash the detritus of your social life. The three-panel screen is 46 inches tall and double-hinged, so it can fold either way. And, come to think of it, we can't think of a quicker pick-me-up for any apartment (\$375).

WILLIAM-WAYNE & CO./324 East 9th Street/477-3182

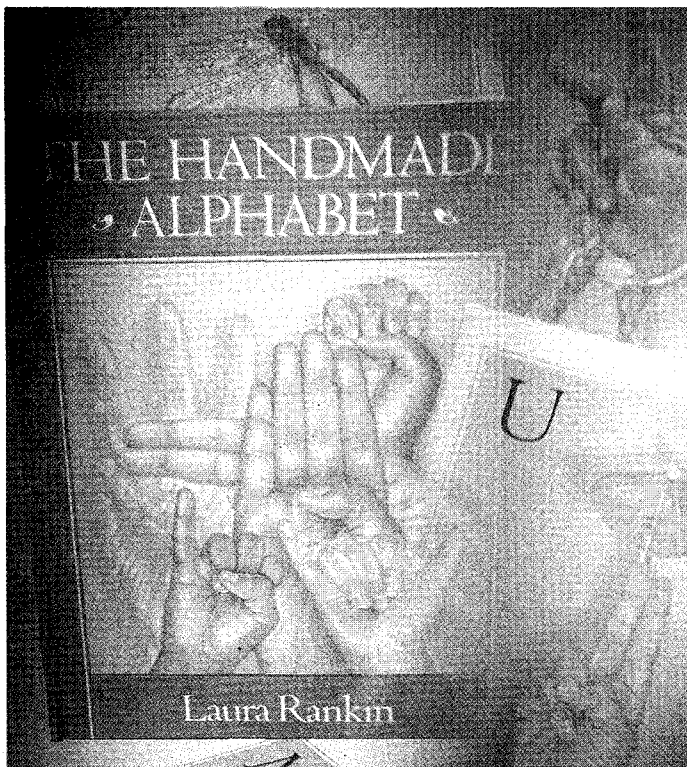


Best Bites

When Ecce Panis—famous for fougasse, focaccia, and other peasant-style breads—adds dessert to the repertoire, it's news. The chocolate-mocha torte isn't your everyday killer cake but an elegant indulgence, perfect with espresso after a meal. Three layers of butter torte are filled with mocha-java mousse; the top is thickly dusted with Valrhona cocoa, and there's a shiny band of melted bittersweet Valrhona covering the edges (\$18 for a six-inch cake). More good things from this bustling bakery: Marvelous miniature biscotti (called biscottini) are being sold in half-pound bags (about twenty pieces; \$10), with four flavors in each: pistachio almond, bourbon pecan, dark chocolate with macadamia nuts, and chocolate hazelnut—each one an absolute addiction.

—Barbara Costikyan

ECCE PANIS/1120 Third Avenue, near 65th Street/535-2099



Sign and Handy

Those who have watched deaf people signing and wondered about the manual alphabet will be enthralled by artist Laura Rankin's *The Handmade Alphabet*. It was Rankin's experiences with her hearing-impaired stepson that inspired her to create this book, and her exquisite drawings imaginatively depict the hand shapes for the manual alphabet alongside the corresponding letters of the written ones. Rankin's wish was "to open the world of sign communication to all who see this book"—which she has done with elegance and grace. *THE HANDMADE ALPHABET/Dial Books/\$13.95/The Whitney Museum's Store Next Door/943 Madison Avenue, near 75th Street/606-0200*

Flame of Preference

Where were *these* candles when our romantic dinner for two ended with shattered antique crystal candlesticks? The bright idea of Asp-Holmblad, these hand-dipped candles last eight hours and extinguish themselves when they've burned down one inch from the bottom. Now we can go off to bed and not worry about blowing out the candles—our *new* candlesticks will remain intact (\$5 for four; also available in pink, yellow, light blue, purple, peach, and red).

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Tie Society

Who says a club tie has to be limited to the emblems or colors of a club? Paul Stuart has come up with a witty takeoff, based on sketches of vintage headgear, and membership is open to anyone enamored of hats. The Italian ribbed-silk cravats sport all the traditional shapes—from top hat to bowler to jockey cap to trilby—and come in these colors, plus navy, red, and burgundy (\$62.50).

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Best Bids/Andrew Decker

FROM THE FALL COLLECTIONS

“ . . . The spectacular Tremaine group of paintings done after 1870 goes on sale on November 5, and there's not a dog in it. . . ”

WITH THE MARKET FOR PAINTINGS DONE AFTER 1870 in a slump, Christie's didn't hold its usual October sales. But Sotheby's sales “were actually very encouraging—if you look at them with absolute minimal expectations,” says David Nash, head of the New York fine-arts division. The more than \$2 million in sales for the Impressionist and Modern paintings may not seem impressive on its own, but the percentage of paintings that sold was up from last spring. “I think we've reached the bottom,” Nash says. “The trend we've found is that if there's anything of quality, everybody wants it.”

For months, Christie's has been more optimistic than Sotheby's about the mar-

Are Christie's estimates too optimistic? The Léger, says one dealer, should never have been estimated at \$8 million to \$10-million—\$6 million to \$8 million would have been wiser. Still, others point to the fact that a less appealing Léger sold for \$9.9 million last year.

Modern paintings from the Tremaine collection go on sale November 5, and there's not a dog in it. Among the gems are two small Kurt Schwitters collages—one from 1922 (*Merzbild*, lot 3, \$40,000 to \$60,000), the other from circa 1922 (*Merzbild*,



Workers Rhythm, by Rufino Tamayo, at Sotheby's.



Franz Kline, Henry H II, at Christie's.

ket's turning around soon. Last summer, both firms were vying for the estate of Burton Tremaine Sr., who, with his late wife, Emily, put together a spectacular collection of post-1870s paintings. Christie's had handled Tremaine works before—and when its specialists estimated the property at around \$31 million to \$42 million, it won the consignment, including Fernand Léger's *Le Petit Déjeuner* and Jasper Johns's bold *Device Circle*. (Sotheby's lost its bid after valuing the property at \$23 million to \$30 million.)

lot 6, \$30,000 to \$40,000). Schwitters, who is collected more widely in Europe than in America, was a master of form and composition. The Dadaesque 1922 work is a terrific small collage, mixing newsprint and bits of colored paper. “It's absolutely first-class,” says New York and Cologne dealer Michael Werner. By comparison, the circa-1922 work is more colorful; it's static but not bad. “They are modestly priced,” says Werner, “or at least they will start modestly. The estimates are half what they would have been a year ago.”

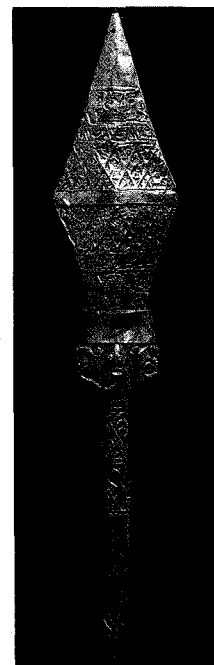
Following the Tremaine auction, the house's evening sale includes the usual Renoirs and Sisleys. More striking is Toulouse-Lautrec's *Femme rousse assise dans le jardin de M. Forest* (lot 33, \$4 million to \$5-million). It is beautifully drawn, with lots of energy and wonderful colors. If the estimate seems high at first glance, just remember that a more typical Lautrec interior, *La Toilette: Madame Fabre*, brought \$3.9 million

in London last June.

Sotheby's sale on November 6 “is much more low-key and much more modest,” says Nash. Schwitters's *Merzbild 9A (Bild mit Damestein)* (lot 32, \$150,000 to \$200,000) is an impressive work from 1919, and Miró's 1924 *Pastorale* (lot 33, \$300,000 to \$400,000) is a very clean drawing with highly simplified forms unlike those in his later work.

The auction houses are hoping that the contemporary market could be rescued if “people will still go for and buy things

that don't come on the market very often or go for works of great quality,” says Sotheby's Lucy Mitchell-Innes. On November 13, Sotheby's has Jasper Johns's *Jubilee* at \$4 million to \$5 million (the \$6 million to \$8 million that was reported here earlier was inaccurate). There's also a classic Cy Twombly painting of a blackboard (lot 35, \$2 million to \$2.5 million). Philip Guston's *Courtroom* (lot 48, \$600,000 to \$800,000) is large and compelling, and Brice Marden's *Grove Group II* (lot 60, \$900,000 to \$1.2 million) is a masterpiece of romantic serenity.



Sotheby's lance.

Christie's November 12 auction of contemporary pieces also includes pieces that were part of the Tremaine collection, including some small paintings by Ad Reinhardt, Frank Stella, Roy Lichtenstein, Franz Kline, and Jackson Pollock. In the Tremaines' home, “one after another of these small gems hung on the same wall,” according to Diane Upright at Christie's. Each is exquisite and estimated at less than \$200,000.

Collectors tend

to be compulsive, and they usually start early. Emily Tremaine started collecting postcards of paintings when she was in her teens. Joshua Smith, who is selling part of his print collection at Christie's on November 4 (the firm is also selling prints on November 5), began with baseball cards and images he'd clipped from magazines. Smith, once a Washington, D.C., lawyer, has become a curator. "It's like collecting but on a higher level," he says.

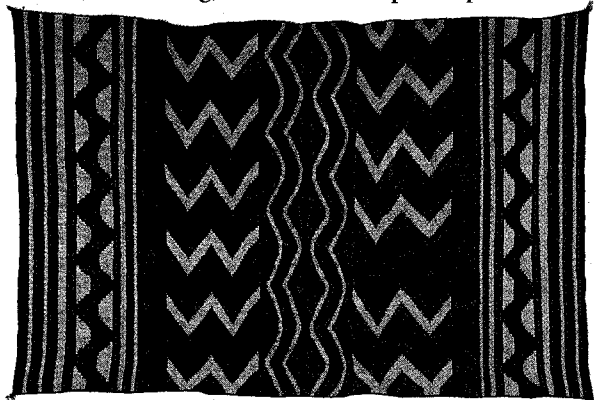
If the Tremaines went for signature pieces, Smith picked more eclectically. Take, for example, two early Lichtenstein prints. *Knight* (lot 102, \$3,000 to \$3,500) and *The Chief* (lot 103, \$2,000 to \$3,000) have almost nothing to do with the artist's later and more recognizable style. Werner Drewes's two colored woodcuts *Apparition* and *Ancient Warrior* (lot 35, \$1,800 to \$2,200) are strong works, and Christie's also has *Les Courses*, a rare Edouard Manet lithograph (lot 414, \$180,000 to \$220,000). It's a terrific image and in good shape. Only two other impressions of the print have come up in the past decade, and on November 1, Sotheby's is offering another one of them (lot 251). It's in slightly less good shape than the one at Christie's, and the estimate is dramatically different: \$60,000 to \$80,000.

Coinciding with the print auctions is the International Print Dealers Association's first print fair, at the Seventh Regiment Armory on Park Avenue (November 1 to 3). European and American dealers will be exhibiting, and so will print

On November 19 and 20, Christie's has works by Latin American and younger artists, including Antonio Segui's *Ciegos en el Jardin* (lot 154, \$12,000 to \$14,000), of two blind men in a largely barren garden. Jose Clemente Orozco's *La Cortina Roja* (lot 1, \$45,000 to \$55,000) shows a couple dancing and has the simple, recognizable figures of Orozco's early period. A Botero drawing, *Still life with pears and apples* (lot 32, \$130,000 to \$160,000), is a gem.

Like the Latin American market, that of pre-Columbian works is thriving. In its auction last May, Sotheby's sold all but 9 percent of its lots, and the firm set records with an Olmec serpentine mask, at \$429,000. In Sotheby's November 18 auction, there are a number of interesting works in the middle and lower ranges. There's an ancient vessel that is made in the shape of a man (lot 102, \$40,000 to \$60,000); he's most likely a shaman caught in the middle of a drug-induced ritual, according to Sotheby's Stacy Goodman. The detailing in the work is fairly good. And along with a lot of small pieces of gold jewelry, much of it under \$5,000, there is a Peruvian ceremonial lance (lot 13, \$30,000 to \$50,000), made out of gold. Also at Sotheby's: Rufino Tamayo's strong painting *Workers Rhythm* (lot 27, \$400,000 to \$500,000).

On November 20, the Kuhn collection of African art is at Sotheby's. According to Alfred Scheinberg, an independent appraiser and curator who catalogued the collection for the Kuhns, it's strong on East African works—from Tanzania, for instance—that are off the old, established trade routes. A nineteenth-century Luba stool from Zaire (lot 88, \$250,000 to \$350,000)—in essence, a throne—is "probably the best ever to be offered in this country at auction," Scheinberg says. A caryatid supporting the stool shows that "it's an aristocratic object made for a royal patron by a highly skilled



Blanket from Sotheby's American Indian sale.

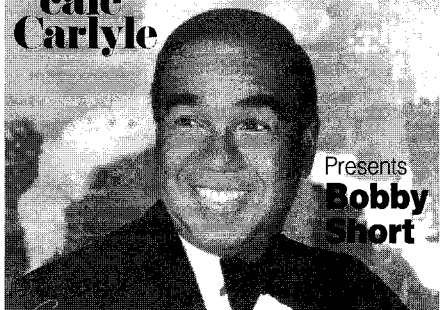
craftsmen, some of whom will be showing for the first time ever in a print fair.

One of the stronger markets these days is in Latin American paintings, whose buyers are often motivated by nationalistic feelings. On November 18 and 19, Sotheby's is selling a number of Latin American works. On November 18, there's Fernando Botero's *Déjeuner sur l'Herbe* (lot 42, \$800,000 to \$1 million). The painting is Botero's wink at Manet's work of the same title. More affordable are the Diego Rivera drawings, whose influences range from Cubism to the WPA (lot 95, \$4,000 to \$6,000, and lot 135, \$25,000 to \$35,000).

Less royal but quite elegant is an Ilfa divination bowl, with the basin supported by interesting curves (lot 54, \$5,000 to \$7,000).

On November 26, Sotheby's has one of the best groups of American Indian textiles ever to come to auction. Included are two First Phase Navaho blankets marked by simple patterns (lots 19 and 20, each \$125,000 to \$175,000). More striking is a classical Navaho serape (lot 15, \$75,000 to \$125,000) that combines four different patterns in one work. On a less lofty scale, there are a number of later textiles for under \$10,000.

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Movies/David Denby

BUTCHERED

“ . . . I am amazed that someone at Paramount Pictures actually believed that *The Butcher's Wife* was a good idea for a movie . . . ”



IDEA MOST FOUL: Demi Moore plays a clairvoyant, Jeff Daniels a psychiatrist.

A FANTASY OF THE POWERLESS: I AM AN OLD-fashioned studio tyrant brought back to life—Jack Warner, Harry Cohn, or Louis B. Mayer himself—and after a screening of my studio's latest product, *The Butcher's Wife*, I clear my throat noisily, place my Havana in my mouth, and poke a thick finger into the collective chests of the producers, writers, and director of the picture. To them I say the following: “Didja ever think of going into the taxi business?”

In itself, *The Butcher's Wife* is no worse than any one of a hundred recent movies rushing heedlessly to oblivion. (I am not, by the way, entirely smug about this. Most of what's written in this column is undoubtedly heading for the same melancholy place.) Nevertheless, I am amazed that someone at Paramount Pictures actually believed that this was a good idea for a movie. How is this possible? More to the point: How is it possible, taking all the studios together, 50 times a year? What has happened to the native genius for showmanship? Where has the hard, crass common sense of the old moguls gone?

Consider: In the beginning, as harp glissandos and idyllic woodwinds burble on the soundtrack, the camera flies in to a little girl standing atop a lonely lighthouse, and we hear a rather familiar voice saying, “Over the waters and across the seas,

there was a little girl with a great gift. . . .” A few seconds later, the child has grown into a full-bodied woman—Demi Moore, in a blonde wig and a white, translucent Theodora Van Runkle dress, running, running across an island to the ocean's edge. There she discovers the portly, puzzled George Dzundza pulling onto shore in a rowboat. She jumps into the boat and embraces him: She's a clairvoyant, and she knows he's the man she's been waiting for. “My Adonis!” she cries. “My Poseidon! No, my Zeus!”

It's a joke, right? We're being set up for some kind of ironic reversal of all this never-never-land purity and innocence. Perhaps Demi is a clairvoyant who can't get anything right—she dreams of gods and marries George Dzundza. Or, alternately, the movie will be a lyrical comic fantasy, something like the mermaid-in-Manhattan romance, *Splash*. Plausibility isn't the point. We're not, for instance, meant to ask how the blind grandmother Demi leaves behind is supposed to fend for herself on an isolated island. Right?

But the movie turns out to be neither a fantasy nor a lyrical comedy. Demi arrives in Greenwich Village, moves in with Dzundza, who's a butcher. Far from being deluded, she's a brilliantly intuitive woman of pure soul, a naïve, barefoot redeemer in the land of the fallen. She sets

straight all the lost, embittered, pretentious big-city types. The screenwriters (I shall not name them) provide the kind of “New Yorkers” meant to amuse the rest of the country—a ditsy soap-opera actress, a hard-driving female art dealer, a lesbian looking for love, a black transvestite, a psychiatrist (Jeff Daniels) who thinks he has all the answers but actually knows nothing. They also throw in, as the most appealing figure in the bunch, someone who doesn't seem touched by New York at all—a gentle church musician (Mary Steenburgen) who wants to sing the blues. Steenburgen, alone among the actors, comes close to playing this whimsy with something of the charm required to lift it above the sill of inanity.

With her thin-lipped smile and calculating manner, Demi Moore is a disastrously unspontaneous actress for this kind of role. Jeff Daniels, who has seen better occasions, mugs and shoots out his palms in exasperation and seems less intelligent than the butcher. But enough! My point is that these actors, and the supporting actors, just don't go together, and that any producer or director should have known that by instinct. They don't even seem to *know* one another. They seem to have met for the occasion, like actors on a TV show. (Indeed, the main claim to fame of the director, Terry Hughes, is that he did *Golden Girls* for five seasons.) In this New York movie, there is no sense of our brilliant city; the music is a string of clichés. The entire project has the flavor of a prepackaged weekend at the Epcot Center. And this, I repeat, is what we are getting, in one form or another, 50 times a year.

HAVING NEVER CARED FOR THE TEMPEST-in-a-teapot acting of Danny De Vito, I'm happy to say that I enjoyed him a great deal in *Other People's Money*. In this hyperbolic comedy about an eighties-type corporate raider, he has a perfect role—Lawrence Garfield, an undersized, overgrown kid from the Bronx who has made hundreds of millions and isn't satisfied. Garfield could not be called cold or sleek. He may be a ruthless predator, but he's still hustling, still thrilled at the chase, still looking for something. De Vito gives him gleeful energy and also corners of sadness and longing. He has slowed down a bit, opened himself up—this is his first char-



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acter to have a soul. His aggression is almost charming: I thought of Mel Brooks taking the words out of other people's mouths on a talk show.

Other People's Money, which the veteran screenwriter Alvin Sargent has adapted from Jerry Sterner's popular Reagan-era play, is less about greed than about the love of acquisition for its own sake, acquisition enjoyed apart from any possible payout in goods, power, or prestige. Larry, one feels, might have been almost as happy buying up dry-cleaning establishments in Allentown. Instead, he wants an old New England cable-and-wire company with a decent plant and no debt. Why does he want it? Because he can have it—and then close it down. While mocking him endlessly, the movie also relishes his peculiar, relentless passion. *Other People's Money* isn't priggish or moralistic (it isn't deluded, either—Larry can put people out of work); we can enter into Larry's ambitions and then reject them without the sense that he's merely an alien being. The movie gives the Devil his due.

Other People's Money turns into a debate between two kinds of capitalism—Larry's high-finance wizardry, which produces money for shareholders but creates nothing in the way of jobs or goods, and the old-fashioned industrial management of Andrew "Jorgy" Jorgenson (Gregory Peck), the virtuous chairman of the board of the old Rhode Island company. Jorgy, a proud pillar of a man, defends his community and workers, but he can't accept what Larry knows is true, that the market for the company's products is shrinking, that the company has no future. Fighting for control, they are both right, both wrong. In the end, only the Japanese can sort it all out. *Deus ex Lexus*.

The snippy-snappy efficiency of the dialogue may sound as theatrical as the exchanges in a George S. Kaufman play, but at least we know we're in the hands of professionals. Norman Jewison directed, in his pressured, blustering mode (he has a gentler style, too), and the picture goes like a shot. At the heart of *Other People's Money* is the relationship between De Vito and Penelope Ann Miller, who plays the ace young lawyer who tries to stop Larry from taking over the company. The lawyer is the daughter of one of the company's top executives (Piper Laurie), and she's presented as a fierce young champion who nevertheless shows up for a business meeting with Larry in a low-cut dress and flirts with him shamelessly. In its sex-in-the-office scenes, *Other People's Money* comes close to embarrassment. Still, Dé Vito in love, swiveling and twisting his small, round body, is something to see. He brings tremendous gusto to what he's doing—that's why, despite the ruthlessness of the character, he makes Larry the hero of the movie.

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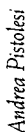
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DANCES AND WONDERS

“...As you watch *Dancing at Lughnasa*, you are caught up in a gentle undulation, a dance more within than with the body. . .”

NEAR THE END OF BRIAN FRIEL'S *Dancing at Lughnasa*, Michael, the narrator, says of a haunting recollection, “In that memory, atmosphere is more real than incident, and everything is simultaneously actual and illusory.” That pretty much sums up the play, its characters, and—very nearly—Brian Friel's playwriting. More important than people's actions are their emanations, their unvoiced interaction, the charge that circulates among people. What happens is less important than what has happened, what ought to happen, and what, whether the characters know it or not (some do, some don't), never will.

Such an atmosphere cannot help being several things: wistful, tender, insinuating itself into our sensorium by some sort of capillaries, and Chekhovian. Friel once actually gave us an “Irish translation” of *The Three Sisters* (no, not Gaelic), but much of his work is more Chekhovian than any translation could be—which is intended as high praise. It is the art of making unfulfillment fulfilling.

Lugh is the Irish name of the pagan god of harvests, whose August festivals survived until very recently on hilltops and by lake and river shores. This festival, or Lughnasa, involved various rituals, including bilberry picking and a great deal of dancing. The bilberries are in the play, too, but the dancing is pervasive. When the narrator, who is the grown son of one of them, remembers the five Mundy sisters who are the play's collective heroine, they seem to be swaying to a music half heard, half imagined, in rhythm with its mood rather than its beat. As you watch and listen to *Dancing at Lughnasa*, you yourself are caught up in a gentle undulation, a dance more within than with the body, which may be no more than the oscillations of the soul between gaiety and despair.

The time is 1936, early August, as remembered by Michael, then seven. The locale is Donegal, Ireland's most poetic county, near the village of Ballybeg, which Friel's imagination has affixed to the map of Ireland more compellingly than any cartographer. The sisters are Kate, 40, a schoolteacher, earnest and the one real money-earner; Maggie, 38, housekeeper and family humorist; Agnes, 35, the quietest and most repressed, who takes in knitting; Rose, 32, another knitter, much

livelier but mentally not quite there; and Chris, 26, Michael's mother, in love with Michael's father, the Welsh traveling salesman Gerry Evans, whom she won't marry despite his steady wooing, because he is emotionally and economically unsafe. But, like Chris, he dances magnificently, with body and soul.

The males, then, are Gerry, a dreamy drummer; Michael, who sometimes impersonates his boyhood self, but discreetly

stillness, and sad-funny when not funny sad. Last summer in London, it did not quite get through to me, jet-lagged as I was only a few hours after arrival. (What did seem better in London was Joe Vaneček's lyrical set, perhaps because the stage there had a different configuration.) There, the play felt a bit talky and bland, though the equally fine cast was rather less subdued. On present viewing, the longings and privations, jokes and out-



PAS DE DEUX: Bríd Ní Neachtain and Bríd Brennan in *Dancing at Lughnasa*.

from the sidelines, leaving his center-stage presence visible only to his fellow players; and Father Jack, 53, the Mundy sisters' brother, who has come back from a quarter century's missionary work in Africa under a cloud—a very funny one at that. And there is an inanimate character of importance: the radio, a sickly contraption that works only intermittently, either filling the air with wonderful thirties dance music or sputtering into silence and filling the characters with frustration. And another, albeit unseen, presence: the date itself, 1936, a kind of summer festival in the history of Europe—a garden party or *thé dansant* on the way to disaster.

The interaction, I repeat, is exquisite in this tremulous play, which wouldn't be Friel, wouldn't be Irish, if it were not poetic, eloquent, flowingly verbal even in its condemnation of words as troublemakers of

cries of these characters—all of them cheated out of something essential—appear strong enough to accompany us well beyond the theater and the playing time.

Though the men in the cast—Donal Donnelly, Robert Gwilym, and Gerard McSorley—are all fine, they are (rightly, perhaps) outshone by the women. Bríd Brennan, Catherine Byrne, Rosaleen Linehan, Dearbhla Molloy, and Bríd Ní Neachtain perform miraculously, though some have roles that are not palpably striking. Thus Agnes, the most hemmed in and self-denying of the sisters, is portrayed by Miss Brennan in the homeliest, most understated mode. But watch her carefully: She exudes wonders. Yet the ultimate wonder is Friel's central image, the dance, which never stops during this restrained feast of a play. It is always there in one of several forms, a dormant volcano of pas-

sion always ready to erupt, and, when it does so, eliciting pure awe.

André Heller's Wonderhouse IS, ABOVE all, strange and gracefully melancholy. It's not what you might infer from the posters and commercials, and certainly not what most people would think of as a house of wonders. But it never bores you (rare thing nowadays!), never lets go of that part of your consciousness designed to perceive fine distinctions (rarely used nowadays!), and never ceases to paint a Mona Lisa smile on your face. True, it isn't a play, and arguably seems out of place on Broadway. But neither is it circus, or variety, or vaudeville in those disciplines' everyday colors. Because it is not quite at home anywhere, it is entitled to be everywhere: tickling at your funny-bone, teasingly in your intellect, troublingly in the pit of your stomach, unconventionally in a Broadway theater.

André Heller is well known in Europe as many things, from pop singer to novelist, from impresario to playwright, from designer in paints to designer in fireworks. He has put on opulent spectacles in bizarrely new forms, and, having mostly thought big, has chosen, in *Wonderhouse*, to think small, but small with a difference. Ostensibly, the show is a birthday party given by the elderly dwarf Igor for his midget wife, Olga, both of them variety artists with a welter of show-biz memories stashed away inside them. The only invitees at the party are the surprise guests—the acts that most impressed Olga over the years, summoned to a dream theater by her loving Igor. Aside from a rather unusual, Scandinavian or Amazonian, female stagehand, the number of these acts, accompanied by a five-piece band, is seven, which is not great, but is, let's not forget, that of the wonders of the world.

First, two caveats. This show, which totally captured many European cities, is very European in sensibility. If you greatly prefer Andrew Wyeth to Matisse, Gershwin to early Kurt Weill, Neil Simon to Alan Ayckbourn, this may not be your thing. Further, the European version had more of a framing action, more text. For New York, Heller has concentrated on the acts themselves. They are imbued with huge skill and a special aura, but folks who do not respond to unexplained hints, who do not by nature pursue implications, however inviting, may mistake this for a birthday party for a rich kid whose doting parents can lavish a fancy entertainment on their offspring.

So. When the clown Carlo Olds coaxes music from unlikely, sometimes miniature sources, one must have a palate alert to discrepancies. When Macao makes instant art out of very elaborate paper cutting, it is the fine detail that matters. When Baroness Lips von Lipstrill whistles unlikely melodies, she is a true concert whistler, the Jes-

sy Norman of the pursed mouth. When Omar Pasha and his assistants do black-light theater, one is transported to the world of Thomas Mann's *Transposed Heads*. When the enchanting Ezio Bedin vocally renders some of the trickiest and orneriest noises of the world, the noises become a scenario. When Marion & Robert Konyot act out the twilight of a pair of aging ballroom dancers, they are funny in the most heartbreaking of ways. When Rao does shadow theater with his hands, Picasso, Pollini, and Disney are equally present. And when Milo & Roger do magic tricks, the spirits of Bert Lahr and Bobby Clark dazzle along with the magic.

There is something Spenglerian about this show. I hear that all the acts represent rare and vanishing skills. This may be so. The performers are definitely no longer young, and one senses—senses powerfully—the autumnal ripeness, the holding-back-of-winter in their crafts. They must defy not merely credibility, which is easy enough, but also time, which is impossible. All children would love this show, but I know some respectable adults who don't. I think it is because they can't or won't try to deal with overtones. But where, I ask you, would the great music of the twentieth century be without overtones—or undertones, both of which are on the job in *Wonderhouse*?

In brief: The Baby Dance, BY JANE ANDERSON, is about a couple of city slickers adopting the as-yet-unborn baby of a Louisiana country-bumpkin couple who cannot afford another child. Neither the slickers nor the bumpkins are bad people, but their life-styles force them into certain clichés, with the playwright helping mightily. The first act tries for Steinbeck—cum—Erskine Caldwell; the second, for sitcom with a serious message. Jenny Sullivan overdirects obstreperously (is it baby or St. Vitus?); a hardworking cast, in which Linda Purl and Richard Lineback are outstanding, comes, like the rest of us, to grief. . . . **Servy-n-Bernice 4Ever**, by Seth Zvi Rosenfeld! If the title is not obnoxious enough for you, read the producers' bio in the program for instant nausea. If even that isn't enough, hell, see the play. It's a comedy-drama about a white East Village thief, full of Robin Hoodish stirrings, who thinks he is black; about his black girlfriend, who wants to be a model and thinks she is white; about the hero's savvy black male friend, who is a character; and about the heroine's rich white girlfriend, who is even more of one. Ron Eldard and Erik King are first-rate; Lisa Gay Hamilton doesn't have it, and Cynthia Nixon squanders it. Directed from tantrum to tantrum by Terry Kinney, it's a play where you don't believe a single thing no matter how it lusts after reality. As S.Z.'s go, I much prefer "Cuddles" Sakall, even as a writer.

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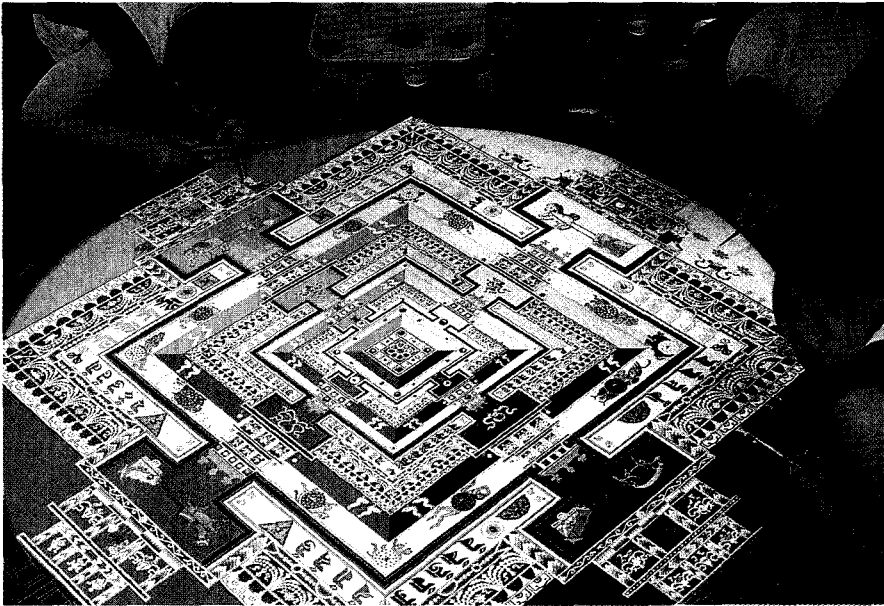
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THE HUMAN CONDITION

“...Some of the work in ‘Dislocations,’ at the Museum of Modern Art, is going to push the idle and unwilling over the edge. . .”



SAND MEN: The Kalachakra mandala at the IBM Gallery.

WHAT A WEEK FOR THEATER. IN A WINDOW of the IBM Gallery, on Madison at 56th Street, Tibetan monks rasp metal tubes against each other to guide thin streams of colored sand into the filigreed complexities of the Kalachakra sand mandala; the room fills with a ratchety hum. At the Museum of Modern Art on 53rd Street, a video projection by Bruce Nauman broadcasts the image of a bald man singing in strange antiphonal harmonies at a decibel level that rivals the subways: FEED ME, he bellows, HELP ME. I live in New York for days like this, when it all comes together—the risks, the surprises, the rewards.

The Nauman piece is in “*Dislocations*,” an exhibition of seven installations spread out through three levels of MOMA. A warning—it won’t be an easy experience. Some of this work is going to push the idle and unwilling over the edge. At the same time, “*Dislocations*” is the most riveting contemporary show I can remember at the moment. Taken one at a time, each piece holds its own, but together, they vibrate in a synchronicity that is the more remarkable because nobody planned it that way. The artists were simply invited by MOMA’s curator Robert Storr to “do something.” They responded by flash-freezing the human condition at this instant.

Nauman, for example: To get to *Anthro/Socio*, you descend the escalator into what is basically a basement. While you sink into Hades, the bizarre song rises up to meet you. The mystery is confronted in a dark, empty room where stacks of video monitors broadcast—on three walls, like a modern mandala—the bald head of Rinde Eckert, a performance artist and classically trained singer. In six separate tape loops, like a musical round, he sings variations on FEED ME/EAT ME/ANTHROPOLOGY, and HELP ME/HURT ME/SOCIOLOGY.

The song beats in a physical tide against your ears and brain. Need and pain hammer at the walls and clamor for attention. The primal mind cries out its desires in barely tolerable tonalities. There is no one explanation for this extraordinary intensity: Rinde Eckert is the screaming multitudes of the earth, and the body politic; he’s the infantile, archetypal child and the insatiable adult. He’s as irritating as the homeless who rattle their paper cups in your face, pleading in a surging *Dies Irae*. The pressure to leave is irresistible. But if you fight it, you begin to hear an undertone of the mellifluous and seductive, of monks joining voices in a Gregorian chorus—human pain assuaged through self-recognition. After a while, though, you just have to get out.

But escape leads you into another room. Still within earshot of Rinde Eckert’s abrasive song, you walk on Soviet artist Ilya Kabakov’s low bridge over the aftermath of some cataclysmic event. In the center, an earth-red floor is scattered with tiny white human figures; binoculars are trained on them from the catwalk. At one level, this brilliant, many-layered installation is a creation myth about tiny humans at play in the fields of the gods. More urgently, it’s a metaphor of the Russian Revolution, which swept aside art, philosophy, and law, and froze all politics at the moment of upheaval, instituting perpetual surveillance of its citizens. (Those obnoxious binoculars actually make it harder to view the people, but try telling that to the Soviet state.) Even more urgently, this is a superb parable of the miseries that governments inflict on the humanity wailing next door. When citizens cry out, governments send in the police.

Off the bridge, through a door, and you confront the human paradox in its third aspect. Louise Bourgeois’s *Twosome* consists of two dramatic, room-filling black tubes (former gasoline tanks) nested one inside the other. Flashing a red light and grinding its motor, the inside tube rolls in and out of its larger counterpart. This rumbling byplay elicits all possible associations with the big IN-OUT: excretion, ingestion—what babies do. Sex and power—what men and women do. The great motor/engine/machine that drives us to couple, and to live together, and the Freudian phantoms that attend it. Bourgeois has added windows and a door in the configuration of her parents’ house, so that overlaid on it all is the archaic mind of childhood.

After this remarkable triple passage through the brain stem, you have to adjust your mental scale. In the big third-floor galleries are three artists who raise painful questions of race, politics, and identity, as though responding to Nauman’s rant SOCIOLOGY, ANTHROPOLOGY. Each picked a dangerous limb. Chris Burden does a floor-to-ceiling “book,” a disturbing memorial to 3 million North and South Vietnamese killed in “our” war: He calls it “one third of a holocaust.” Copper plates are etched with Vietnamese names, tiny as ants, reflecting American estimations of

these soldiers' human worth. ("Life is cheap in Asia," said someone to me afterward. Naturally, he's American.)

David Hammons rethinks a Columbus Day parade, from a besieged black view, with police barricades, balloons, sandbags manned with machine guns, and dynamite. It's all toppling a four-sided photograph of the equestrian statue in front of the Museum of Natural History, of an offensively macho Teddy Roosevelt leading an Indian and an African toward Manifest Destiny.

Nearby, Adrian Piper builds an amphitheater covered in white: an auction room (for cattle? Or for slaves?) or an interrogation chamber. The only nonwhite object is the black man on a video monitor, presented like a laboratory specimen or a subject in a medical-school operating theater. He resembles a short-haired Willie Horton—a con man. Futilely, he protests: He's not dirty, not stupid, not lazy, not sleazy. But in this setting, his protestations are just part of the performance.

With primal mind below and politics above, it's appropriate that Sophie Calle's piece about art should be in the middle. On the second floor, Calle requested that some paintings be removed. She asked museum professionals—curators, conservators, and others who should know—to describe the art in absentia. Their words and the small pictures they drew at her request have been put on the wall in place of the originals. Needless to say, even the experts don't remember the same work in the same way. Some are precise, some aren't, but *everybody* remembers what they *feel* about the work, even when they can't exactly reconstruct the image. Opinions take precedence over sight. Even the most visually neutral art is value-loaded from the first viewing.

It's a stretch, but you can imagine the Kalachakra mandala as another kind of installation art. Drawn patiently in sand, at a pace that is astonishingly not modern, the mandala is the floor plan of a cosmic palace inhabited by deities and bodhisattvas, with the Buddha at the center. The gorgeously detailed, radiantly colored schematic is transferred

to the mind of a meditating monk, who expands it in his imagination, much as Nauman's piece expands with contemplation. (Near the monks at IBM is a fine computer visualization of the full-scale palace.)

"Wisdom and Compassion: The Sacred Art of Tibet" represents a coming-

of-age for this exiled nation. Besides assembling perhaps too many great pieces of Tibetan art, this serious, empathetic show sets Buddhist ideas in context. There are sections on Sakyamuni (the historical Buddha), the Arhats (disciples), the four chief sects, and demonology. (Nobody does demons better than the Tibetans, who regard them as evil tamed and put to the defense of good.)

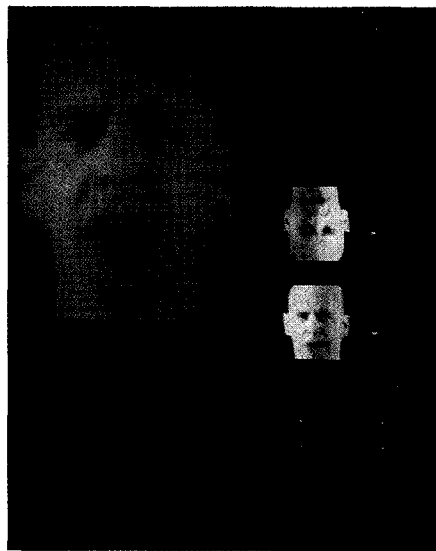
But the key is the Kalachakra, the house where the bodhisattvas of Wisdom and Compassion live. Buddhism solved the mind-body problem that haunted Christianity by dissolving the "reality" of the world of appearances. We live in that world, and we judge by appearances. But to the Tibetans, the real nature of the universe is information, which can be processed in various ways, by various types of beings. Demons, deities, and Buddhas are not "gods" in the Christian sense but incarnations or manifestations of attributes. They are philosophical identities, making themselves known to us across the unknowable breach of the cosmos.

Nauman's crying mind expresses the agony that Buddhism tries to solve, not just with dogma but with compassion for all beings. "Transcendent wisdom," a label explains, is "the direct awareness of reality"; compassion is "the natural expression of such wisdom." One of Buddhism's worst sins is to profess your own enlightenment. Even the highest monks refuse to put themselves above the lowliest.

Modern life wails out in pain and begs for deliverance. Fundamentalism is polarizing the nation. (See *Time's* alarming interview with right-to-lifer Randall Terry

in the October 21 issue.) The Bible-thumpers, reveling in sinful pride, proclaim that God speaks only their language, that He has ordained them to rule the country. Washington is willing to aggravate the schisms, to pit people against people, in order to ram ideology down all those crying throats. There is an eagerness—not to heal but to make things worse, to sling conspiracy theories at the opposition.

Against this mood, "The Sacred Art of Tibet" is wonderfully contrarian. Perhaps Buddhism won't save America, but at least it does insist that despair is a product of the choices made by oneself and one's society. (MOMA; through January 7, 1992. IBM; through December 28.)



TALK, TALK: Nauman's Anthro/Socio.

Photograph by Scott Frances, courtesy of the Museum of Modern Art.

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NOT-SO-HAPPY COINCIDENCE

“... Alfred Dreyfus, Donna Mills, and Cheryl Ladd are all wrongfully imprisoned. Welcome to the November ‘sweeps’...”



CAMP OR JUNK?: Dreyfuss and Reed in *Prisoner of Honor*.

IT'S NOT OUR FAULT. Nobody DID IT. I won't say this is the most, well, *coincidental* week in the history of television, because I occasionally leave the country and could have missed something, but if you've seen one of these movies, you've seen them all. Welcome to the November “sweeps.”

First up, because we're serious people, is *Prisoner of Honor* (Saturday, November 2, and many other dates; 9 to 10:30 P.M.; HBO), a rerun of the Dreyfus affair, with Richard Dreyfuss (no relation) as Lieutenant Colonel Picquart. If you need me to explain Dreyfus, you shouldn't be reading this or any other magazine, but Picquart did more than Émile Zola to save Alfred Dreyfus from the anti-Semitic French army in the 1890s. Picquart was anti-Semitic himself, but he loved honor more. Directed by Ken Russell—you heard me—*Prisoner of Honor* is instant camp.

I mean, they all get to run around in these uniforms, with drums and stuff. In fact, there's such a soundtrack, I wondered if maybe Russell had wanted to

plays Poirot, with a post-nasal drip; or his nose is broken. Everybody else overacts so shamelessly they must have been told to, even Zola (Martin Friend), the Seymour Hersh of the *Belle Époque*. Esterhazy, we are told in a semi-surprise ending, was “the first twentieth-century man.” (No, he wasn't.) After I've told you that Russell throws in two scenes for underwear fetishists, what more is there to say? Either *Prisoner of Honor* was intended as a camp send-up, or it reflects an English contempt for all things French and a Thatcherite backlash to the pan-European urge—or it is merely, classically, dreadful.

LIKE THEY DO TO ALFRED DREYFUS, terrible things also happen to Donna Mills in *False Arrest* (Sunday, November 3, and Wednesday, November 6; 9 to 11 P.M.; ABC). She is accused and convicted of a murder she didn't commit. She is raped in prison. Her son won't speak to her; her lawyer deserts her; her daughter gets cancer; and her husband sleeps with a waitress. Mills is surrounded in this mini-series by some people who can act,

make a musical. Besides three different satirical versions of the *Marseillaise*, all those drums, an accordion, and some Mahler, there is also the piano Picquart sits down to tinkle at whenever he's feeling sad, as if he'd really rather be in *Casablanca*. If not Gilbert and Sullivan, why not Andrew Lloyd Webber: *Springtime on Devil's Island*? And when *Prisoner of Honor* isn't being played as a musical comedy, what we must listen to is many heavy-breathing English actors like Oliver Reed, as pouchy as a squirrel, pretending not very hard to be French and falling on their sabers every time they have to utter something portentous: “Judas sold Christ; Dreyfus sold France!”

Dreyfuss (the Richard) plays Picquart as Ustinov

like Steven Bauer, Lane Smith, and James Handy, and some others who don't bother, like Robert Wagner, not to mention palm trees, motorcycles, helicopters, guns, and cocaine. But nine years of starring in *Knots Landing* has left Mills immune to genuine feeling, tamperproof inside her soap-bubble packaging.

Oddly enough, many of the same terrible things that happen to Mills happen also to Cheryl Ladd in *Locked Up: A Mother's Rage* (Tuesday, October 29; 9 to 11 P.M.; CBS). She is wrongfully convicted of dealing drugs and sexually advanced upon in prison; and has to fight for her turn at the pay telephone, where she learns that her daughter has swallowed a bottle of aspirin; and her sister (Jean Smart) is hysterical; and the System doesn't work. *Locked Up* is distinguished by a larger purpose: What becomes of the children of mothers in jail? It's also interesting that Cheryl, like Dreyfus, escapes jail via the clemency route, just so the State won't have to admit it made a mistake.

Jaclyn Smith *also* is falsely accused in *The Rape of Dr. Willis* (Sunday, November 3; 9 to 11 P.M.; CBS). Smith, at least, is a brunette. I was beginning to think, with Mills and Ladd, that if France puts people like Dreyfus in jail for the crime of being Jewish, in this country we lock them up for being blondes. Smith, a widowed surgeon, is accused of having murdered, on the operating table, a man with a bullet wound in his head who just happens to be the same man who raped her in the hospital parking lot. Never mind why she, alone, is allowed to operate; it's like Doo-gie Howser having to operate on his girlfriend when he's never before seen her naked. There are never any *other* doctors in the house when they'd get in the way of the high concept. Holland Taylor is well as the chief surgeon with ambivalent feelings about Smith, and there's a splendid moment at the end of the TV movie that doesn't make up for its sleazy premise.

They're after Kenny Rogers, too, in *The Gambler Returns: The Luck of the Draw* (Sunday, November 3, and Monday, November 4; 9 to 11 P.M.; NBC), although in this instance, they're the Mexican Army and the Dalton Gang in 1906, and they have their compelling reasons. But he makes it from Juárez to San Francisco for

the big poker game, after laugh-a-minute pit stops in Dodge and Virginia cities, with the help of country singer Reba McEntire as a retired madam.

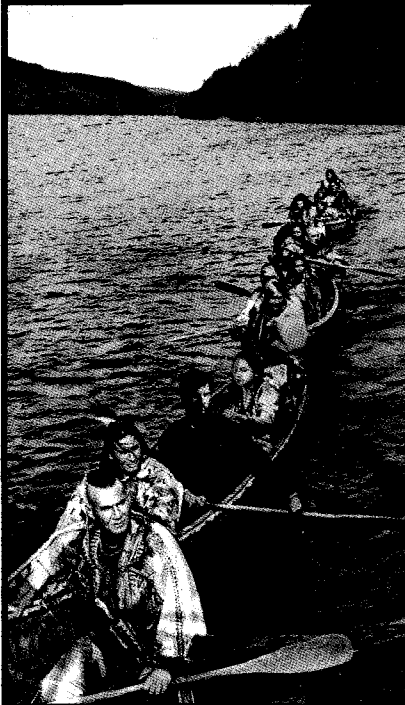
The Gambler Returns is intended as a romp, and everybody in it seems determined to have a good time, and while I've always missed the point of Kenny Rogers, McEntire is fun to pal around with. But best of all are the reappearances, in cameo roles, of such TV-Western heroes as Chuck Connors (*The Rifleman*), Hugh O'Brian (*Wyatt Earp*), Gene Barry (*Bat Masterson*), Jack Kelly (*Maverick*), Clint Walker (*Cheyenne*), James Drury and Doug McClure (*The Virginian*), and—ready or not!—David Carradine as that Uncle Chuckles, Kwai Chang Caine (*Kung Fu*). This is exactly the sort of thing that wasn't supposed to happen after *Lonesome Dove*. I mean, the modern Western is supposed to be as serious as the original Western, i.e., the Old Testament.

ABOUT PAUL MCCARTNEY'S **Liverpool Oratorio** (*Great Performances*, Wednesday, October 30; 8:30 to 11 P.M.; Channel 13), I feel diffident. After all, I'm a guy who likes *Evita*. I was just hoping that the ex-Beatle's semi-autobiographical meditation on childhood, marriage, love, and God would prove more interesting than, say, *Amahl and the Night Visitors*; that he wouldn't embarrass himself in the Liverpool Anglican Cathedral, with 300 singers and philharmonic musicians. In fact, parts of the *Oratorio* are rousing (especially the Spanish and drinking songs), parts are lovely ("Save the Child"), and the whole is winning, if a little thin and a lot lugubrious. Besides, how wrong can you go with Carl Davis, the conductor of the Royal Liverpool Philharmonic Orchestra and Choir, as your collaborator, with Kiri Te Kanawa as your soprano, and with Willard White as your bass? Nor is the port-city cathedral such a shabby sound studio.

In a mini-documentary preceding the music, McCartney himself comes across as unpretentious and yet unfazed. Even if it weren't as sweet as it is, we'd have to like *Liverpool Oratorio* because it celebrates "family values," a phrase, alas, so corrupted in the past decade as to remind me perversely of the House of Atreus, *The Brothers Karamazov*, and the Mafia.

In brief: Palace Guard (FRIDAYS, 10 TO 11 P.M.; CBS) got off to a fine start in its two-hour pilot, with D. W. Moffett as an ex-con thief hired by hotel-chain tycoon Tony LoBianco to head up his security. Besides getting to run around the world to places like Acapulco, Moffett is also permitted to bounce one-liners off Marcy Walker, the chain's vice-president for public relations. And Marcy bounces right back. D. W.: "Your place or mine?" Marcy: "I'd rather give birth to a chair."

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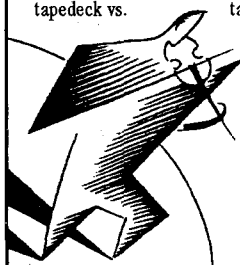
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'MOTHER' LOAD

“...City Opera's latest novelty is hopelessly muddled. A princely and appropriate gesture from the Juilliard String Quartet. . .”

AS ANNA RUSSELL ONCE WISELY OBSERVED, you can get away with anything in opera as long as you sing it. And dance it, the concert-comedienne might have added had she seen the New York City Opera's latest novelty, *The Mother of Three Sons*, described as a new dance/opera conceived by Bill T. Jones with a libretto by Ann T. Greene and music by Leroy Jenkins.

Inspired by sub-Saharan folktales, the story tells of a woman who wants sons but bears a daughter and has her killed. She then weds a river and fashions three sons from its clay, but carelessly spills wine on the babies and maims them. Reincarnated as a bird, the daughter kills one son. The second rapes the mother; the third kills his brother; and the river drowns the mother. All this action—and much more supplied by the sun, moon, and a resident djinn—is mostly danced, although the mother sings, an onstage narrator speaks, and we occasionally hear sung interjections from four voices stage right. The music is continuous, and the composer admits to many influences, including country music, Duke Ellington, Arnold Schoenberg, Charles Mingus, Leontyne Price, Anton Webern, John Coltrane, Sarah Vaughan, African drumming, Mahalia Jackson, Marian Anderson, Maria Callas, Igor Stravinsky, Sun Ra, Billie Holiday, and Joan Sutherland.

The piece is not incoherent, just hopelessly muddled. Greene has crammed her libretto with metaphors, images, and allusions, but they seem half-formed and without poetic force. The mother staggers under such an impossible burden of symbolic baggage—a figure of self-destructive behavior, ethnic betrayal, matriarchal failure, family rot, female oppression, sexual stereotyping—that the tragic figure struggling underneath it all never comes into focus. The hyperactive score also drowns in its own eclecticism, the whole musical olla podrida never sounding half as vital, imaginative, or memorable as any one of its various ingredients.

I enjoyed Jones's contributions, his perky company of dancers and his own witty performance as the sorely beset river. Nor will I argue with Deborah Kagel's exotic sets and costumes, an erotic film sequence by Gretchen Bender that deals, I think, with fertility, and William Henry Curry's energetic conducting. But as an

exemplar of grab-bag operatic pageantry on a maternal theme, this work pales beside the craft, wisdom, and poetry of *The Mother of Us All*, by Virgil Thomson and Gertrude Stein, an American masterpiece the City Opera might finally consider producing one of these days.

UNDER ORDINARY CIRCUMSTANCES, THE notion of performing Elliott Carter's four string quartets in a single evening would seem rather much—any of these difficult

autobiography as Beethoven's do, documenting crucial developmental stages in Carter's work. Each quartet does have its own distinctive agenda—or scenario, to use the composer's preferred description—although their metrical procedures, intricate thematic discourse, and gestural brilliance clearly come from the same creative source.

If one can possibly characterize such music in brief, the vast First Quartet is an amazing voyage of self-discovery, sometimes ecstatic, sometimes garrulous, by a



MOMMIE DEAREST: A scene from *The Mother of Three Sons*.

works is guaranteed to be a sufficiently exhausting experience if proper attention is paid. When four musicians are up to the job, though, and a special occasion arises—well, why not? The **Juilliard String Quartet** recently celebrated its forty-fifth birthday at the Juilliard Theater with just such an all-Carter marathon, a princely and appropriate gesture from a group whose commitment to this century's music was made even before the composer, now 82, completed his first quartet, in 1951.

The other three scores date from 1959, 1971, and 1985–1986. For some they are comparable to the quartets of Schoenberg and Bartók, and hence among the most substantial, influential works of the age. Taken together, they advance no particular new-music doctrine, nor can they be said to make up as tidy a compositional

composer advancing into middle age and in the process of finally finding out who he really is. The supremely assured Second Quartet individualizes the instruments and casts them as emotive performers in an abstract harlequinade, propelling the conventional dramatic premise of string-quartet writing—cooperation versus independence—to the edge of the ledge. For many listeners, the Third Quartet may seem to topple over that precipice. Here the four players, divided into two duos, perform ten movements that are heard separately, overlap, recombine, and in general keep the ears working hard every moment. The Fourth Quartet is more relaxed, introspective, and—in Carterian terms, at least—even genial.

For all their vaunted difficulties, these scores are surely harder to play in one sit-

ting than they are to hear, which made the Juilliard's bravura, stamina, and concentration that much more remarkable. The group gave the premiere performances of the two middle quartets, technically the most demanding of the four, and by now these musicians have mastered the music's complexities to a point where it is even possible to speak of an interpretation. Hunt down the Juilliard's three recordings of Quartet No. 2—made in 1960 (RCA), 1969 (CBS), and 1990 (part of a complete set just released by Sony Classical)—and listen to them in sequence. Only the first violinist, Robert Mann, plays in all three versions, but his guidance and 30-year experience with this music surely account for the sensation of an initially perplexing score's gradually being refined, brought into focus, and inflected with burning conviction. Mann and his men seem equally in tune with the other quartets, which are unlikely to find, now or in the near future, more heroic, expert, and eloquent advocates.

THE LOW-KEY BUT APPARENTLY GENUINE love affair between Kurt Masur and the New York Philharmonic continues, most recently with a sweet-tempered performance of Dvořák's *New World* Symphony. There has already been an audible change in the way the orchestra plays for Masur compared with the dour, often uncaring response Zubin Mehta typically inspired. You could notice the difference immediately in the caressed woodwind phrases of the symphony's slow movement and in the warmth of the full ensemble, but the attractive lyrical approach was sustained even in moments of high energy and rhythmic excitement. The overall execution sounded rather loosely knit—the Philharmonic has never been one of the world's great precision instruments, and the new music director hardly seems to be the sort of exacting disciplinarian to crack the whip. Still, this was a heartfelt, generous interpretation, and a pleasure to hear.

In contrast to Dvořák's sunny symphony, Alfred Schnittke's Cello Concerto No. 1 inhabits a darkling world of agony and lurking disasters, attributable partly to a stroke the composer suffered in 1985 while working on the score. Schnittke has always been a brooder who never feels inhibited about telling us his troubles, and illness seems to have made the mood swings only that much wider and more intense. The first half-hour of the 40-minute concerto fairly explodes with melodramatic cut-and-slash angst, but the finale takes an archaic, liturgical-sounding theme and develops a sequence of variations that turns pain into a pure Mahlerian transfiguration. Thanks to Masur for programming this absorbing score, and to Natalia Gutman, the dedicatee, for giving such a passionate performance.

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LES MISÉRABLES

“...In Bausch's *Palermo*, as usual, nasty things happen to willing victims; the prevailing moods are rage and cosmic depression. . .”



GALLOWS HUMOR?: *Palermo Palermo* (1990), at BAM's Next Wave festival.

CLASSICISM IN DANCE, WITH ITS KEY CHOREographers dead and so often betrayed in current performance, has lost much of its potential power over the rising generation. Perhaps this is one of the reasons that neo-expressionism, imported from Europe, is all the rage. Best known among its purveyors is the German **Pina Bausch**, who brought her Tanztheater Wuppertal to the Brooklyn Academy of Music a few weeks back in a pair of evening-length works. This was Bausch's fourth visit since her U.S. debut in 1984, so by now it's quite clear to me why I can't count myself among her many admirers.

First, her work is not what I'd call dancing; by that I mean that movement is not the primary vehicle for meaning in her creations. Instead, they are a mix of pedestrian action, gesticulation both literal and abstract (the latter a kind of physical gibberish), talking (a favorite device is the recounting of primal moments of personal history—usually cruel and humiliating—derived from the performers in rehearsal), a collage of music that lends its own emotional connotation, extravagant environments involving mess on a colossal scale, and dressing up (check out those vintage clothes!) and down (this last in the form of stripping, nudity, and getting smeared with glop). The result might be more aptly classified as theater; I suspect it remains the province of dance critics because no one else will put up with it.

My second big difficulty with Bausch is

her unremitting gloom. I find it emotionally adolescent and theatrically unsophisticated. The pervasive atmosphere of angst in which man's inhumanity to man (most often to woman, actually) is obsessively enacted and reenacted is so self-involved that it thwarts the observer instead of eliciting an empathetic response. Not only do the proceedings fail to move to a catharsis or even to a climax, they have no purposeful structure at all. Episode follows episode, like beads on a string, until everyone's exhausted.

Other local complainants have objected to the time factor. Typically, both of this season's offerings went on for three solid hours with only one brief break. It could be argued, certainly, that Bausch delivers her message (which is always the same, anyway) in the first fifteen minutes of a piece, the subsequent reiteration being gratuitous. Yet the repetition can be justified by the ritual element it adds. On the issue of duration, it may be useful to consider cultural differences in the concept of time and its best use. Americans take pride in their habit of receiving and processing information at top speed, the way they gulp their coffee. Europeans like to sit in a café for a couple of hours, talking, over theirs; they don't rush life but let things take their own good time. Bausch's pace may be more tolerable in her native environment.

To me, the 1980 *Bandoneon*, being given its American premiere, was generic

Bausch. It dwells on recollections of sadistic ballet teachers (the avant-garde's obligatory hostility toward classicism) and the terrifying emptiness of the adulation given to performing stars. The most striking and perversely beautiful image in the piece is, typically, erotic and cruel: Each man lifts his female partner by thrusting a rigid arm under her crotch; impassive, the women seem to levitate. Condemning the commitment of traditional dance to offer pleasure—"A dancer who doesn't smile is no dancer," hisses one of the vicious pedagogues—the cast lines up shoulder to shoulder to confront the audience with determined grimaces. Although this happiness is clearly a mockery, it is still so alien to the usual Bauschian bleakness that the dancers become nearly unrecognizable.

Palermo Palermo, made a decade later, is another story. It has all the familiar accoutrements, with a vengeance. The set, for example, includes a stage-filling wall of concrete blocks that self-destructs, showering the startled audience with stone dust. As usual, peculiar, nasty things happen to willing victims, and the prevailing moods are rage and cosmic depression. But in this piece we encounter a more seasoned Bausch, who has achieved some objectivity—some distance from her perennial subject—and can even allow glimmers of humor. The tone has shifted, as if the artist were taking responsibility for her place in the world and recognizing

he comic absurdity that so often lies at the heart of the tragic. As always, Jausch's distinctive performers enrich her work immeasurably; the highest honors in Palermo go to Jan Minarik's benign transvestite act as the Statue of Liberty—with ouged nipples and a halo of cigarettes.

JAUSCH'S SISTER IN ART, THE BRUSSELS-based Anne Teresa de Keersmaecker, followed her more experienced and celebrated colleague into New York with a recent piece for her five-woman company, Rosas. The Kitchen was packed for the event, with just about everyone in New York curious about the latest seismic shocks in dancing. I didn't find anything innovative in the proceedings. Neither, though there was plenty of physical agitation, did I see much dancing. De Keersmaecker has made a theater piece—heavily dependent on spoken language—about female rage. The topic remains timely.

When Ibsen's Nora slammed the door, she left the scene; her celebrated exit from the social confines that her sex was subject to is the climax of *A Doll's House*. De Keersmaecker's *Stella*, though more directly derived from other theatrical works (Goethe's play of the same name, *Rashomon*, and *A Streetcar Named Desire*), begins with that slam, amplified by repetition, as the women burst into the performance space one by one, kicking an upstage door shut behind them, locking themselves and the spectators into a shared prison. Furious, they spew out the raw contents of their psyches through tirades in Japanese (militant), English (pathetic, with spurts of vitriol), and French (drunkenly giggly). The bouts of talking alternate with passages in which they fling their bodies around with masochistic violence.

As if to remind us of the terrible contrast between women's fertile dream images of themselves and the damaged, tough creatures they've been forced to become in so-called real life, they change repeatedly from fanciful theatrical costumes (Renaissance royalty, *princesses lointaines*, Pierrettes) to the Parisian-chic mufti of black suit, rapier-heeled pumps, and lots of bared skin. Since the latter get-up is in itself a costume—that is, a disguise, an image cultivated for manipulative purposes—we never actually see the “natural” woman who should be the much-put-upon collective heroine of the piece.

Instead, we get a lot of artiness, none of it particularly artful and much of it allowed inordinate stretches of time. The musical accompaniment comprises piano studies by Gyorgy Ligeti and his “Symphonic Poem for 100 Metronomes,” tiny ticking pyramids archly placed where a more formal theater would have footlights. De Keersmaecker's material is so thin that the sound frequently becomes

the most evocative element: now the hollow, dry buzz of a plague of mechanical cicadas, now two solo beats, winding down, slightly out of synch—a reflection of contemporary existence.

Stella is most typical of our times in the way it roams the history of art, appropriating at random. A prolonged sequence involving two stools and an impassive woman clad in little more than a white bath towel at one point suggests Ingres's *Baigneuse de Valpinon* and at another T. S. Eliot's “patient etherised upon a table.” The performer is so weak in her projection, though, and De Keersmaecker's intent so vaguely conveyed, that nothing makes a distinct imprint.

ENSCONCED IN THE NEWLY REFURBISHED Wang Center—there's not a drop of gilt paint left in all of Massachusetts—the Boston Ballet has just offered its revival of the Leonid Lavrovsky version of *Giselle*. Staged by its assistant to the director, Anna-Marie Holmes, this is a straightforward rendering: a little stodgy, perhaps, but blessedly lacking newfangled takes on the ballet that crowned the Romantic Age of dance.

The Bolshoi Ballet's Galina Ulanova, one of our century's most sublime Giselles, was slated to do the final coaching but, according to the Boston's press representative, faxed in sick at the last minute. No matter. The first-cast ballerina, Trinidad Sevillano, is already an artist in the Ulanova mode: The stocky body and plain face that make you think “peasant” are burned away by the ardent soul. Onstage, Sevillano is as unveiled and intense as a child; she seems to be all instinctive passion. Her technique, ever-increasing in buoyancy, precision, and strength, creates frequent moments of astonishment and pleasure. But since it's through feeling, not physicality, that Sevillano lays her claim on you, what you come away knowing you'll remember forever is the impression of a love so complete, it has no defenses in life, and so elemental, it is unquenched by death.

Overall, the staging of the ballet lacks impact. Everybody dances nicely, some very nicely indeed. Patrick Armand, as Albrecht, is well matched with Sevillano; as the vengeful Queen of the Wilis, Carla Stallings moves with a new, mature refinement; the ensemble of Wilis has a good sense of itself as a composite character. Yet no one besides Sevillano appears to be set in action by urgent necessity. The lack of dramatic focus and propulsion and the tameness of the dancing itself may not be due to inadequacy of purpose; the excessive gentleness of the rendering may be a matter of artistic choice, an attempt to re-create the refinement of the French school from which *Giselle* sprang. Be that as it may, the production still doesn't work.

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SWELL'S LETTRES

“...John Updike does not, with mechanical regularity, produce masterpieces, and it is unreasonable to be disappointed. . .”

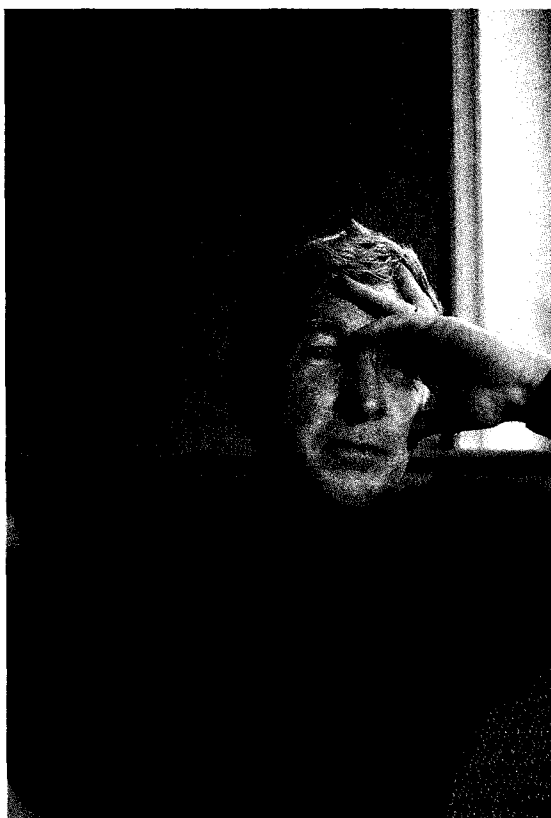
Odd Jobs: Essays and Criticism, by John Updike. Alfred A. Knopf; 919 pages; \$35.

THE ODD JOBS JOHN UPDIKE UNDERTAKES have a normal rationale: Besides keeping the cash flowing freely, they connect him to the outside world, preventing the perfume of the ivory tower from turning into the stench of incense that surrounds the writer-priest. Because of “a widespread ignorance,” Updike’s forays are limited to literary arguments and appreciations, descriptions of his own experience, speeches to more or less respectful audiences, and considerations of various topics offered him by magazine editors with a mixture of shyness and desperation. Though Updike has acquired a word processor only in the past several years, editors have long known him as a sort of word processor himself, emitting copy on such subjects as women, beauty, and baseball when tapped gently in the right place.

Not quite all of Updike’s bits and pieces since his last collection, *Hugging the Shore*, in 1983, are reproduced here, but nearly. There are too many short, inconsequential pieces, too many book reviews heavy with quotation and exposition. Updike’s desire to reclaim the individual and his work from the chaos of life and time seems a worthy ambition in the case of the now little-read William Dean Howells, not so much in that of Goldie Hawn, whose “cuddly and woozy” charm is less apparent to me than to someone more susceptible to bimbo worship. I would hope that, without the support troops of *New Yorker* fact checkers, Updike is more accurate than he shows himself in a postscript to the speech he gave at the PEN congress in 1986. I did not call his cuddly, woozy talk “a fairy tale” (as he claims) but a “bedtime story” (*New York*, February 3, 1986), and in print the speech’s infantile complacency still shocks me as much as it did then, with its “warmth and wonder and gratitude that this intricate and extensive [postal] service is maintained for my benefit.” Presumably, he contributes toward this service,

which reliably brings him “praise and money” and delivers to other citizens bills and eviction notices.

There are instances of the sort of promiscuous allusiveness that is irritating in Updike’s fiction: Through clouded train windows, “the trees and houses and vistas on the way were vaguer and less to be guessed at than the shadows flickering in



RABBIT AT REST: John Updike.

Plato’s famous cave, the womb out of which both Emersonianism and the Gospel of St. John were born.” And, when reading that “rain in New York seems to arrive from so great a distance, picking its way through so many intervening obstacles, as to be a friend bearing a precious message,” I cannot help thinking that isn’t all that’s precious. But, there. These comments do not arise from a low opinion of Updike’s work and mind but the opposite, an unreasonable disappointment that he does not, with mechanical regularity, produce masterpieces.

Updike himself understands this imma-

ture demand of his compatriots—from life, if not from art. In a review of Queenie Leavis’s essays (what a business, to criticize a critic’s criticism of another critic!), he quotes a passage in which she says the American novel is characterized by “a radical bitterness from loss of faith in man.” “This American reader,” he adds, “can feel in his Utopian bones the justice of that supposed ‘radical bitterness’ generated by a background of unreal expectation, a bitterness to be felt behind the tortuous verbal churning of Faulkner as well as beneath Hemingway’s surface of taut facticity—a naïve, unending surprise and indignation that life is as it is. We cannot, unlike the Europeans, quite get over it.”

If Americans are spoiled by their country’s promise of fulfillment, says Updike, they are also undermined by its actual generosity. “Reading Emerson,” he says, “one wonders if the American style is so much a matter of energy and enterprise as of insouciance, of somewhat reckless relaxation into the random abundance of opportunities which a plenteous Nature has provided. The American accent is a drawl, and Emerson, in his collection *English Traits*, more than once marvels at the vigor and force and ruddiness of the English, as if in contrast to a languid, lazy, and pallid race he has left behind. Can it be true that, along with our sweet independence and informality, there is something desolate and phantasmal, a certain thinness of experience that goes with our thinness of civilization?” As our society becomes more private and fearful, our connections with one another become attenuated to the point of transparency. Characters in the novels of younger writers are “not so much round or flat, in E. M. Forster’s geometrical terminology, as on or off.” They are “jellyfish through which one keeps seeing the same saltwater,” with “lives that offer those who live them no alternatives and therefore pass as sheer glossy spectacle, like the existences of animals.”

Like Emerson, Updike has been accused of coldness, and it is hard not to substitute the figure of the essayist for

that of the philosopher in Mark Winsome, Melville's caricature of Emerson in *The Confidence-Man*. Condemned by Melville for being at once too mystical and too practical—the former trait conveniently serving the latter—he looks “with such a preternaturally cold, gemmy glance out of his pellucid blue eye, that he seemed more a metaphysical merman than a feeling man.” It is not so much coldness one minds in these pieces as restraint. In his nonfiction, Updike teasingly says, “I have been allowed to create an alter ego, a kind of sage younger brother, urbane and proper, with none of the warts, tics, obsessions, and compulsions that necessarily disfigure an imaginative writer . . . a business-suited, levelly judgmental critic—a kind of lawyer in the family.” Updike's imagination is certainly working here, especially when he wants to encapsulate his dissatisfaction, a task that leads him to brilliant and disturbing metaphors. Muriel Spark's “habit of pithiness squeezes all softness of feeling from her story, and leaves us with a skeleton of plot that dances to little but comic effect.” A novel by Benedict Kiely “rushes ponderously about, feathered in quotations and wildly glowing, like an angel beating its wings but not quite getting off the ground.”

But the passion that makes Updike write does not give voice to a parallel intensity of attack against those who betray the seriousness of this enterprise. For every beautiful and ineffectual Kiely novel, there are scads of well-regarded monstrosities, to which Updike, perhaps with the superstitious caution or sympathy of another fiction writer, is, for my taste, too kind. He seems happiest with authors who do the same sort of thing as he but not so well. “If Anne Tyler,” he writes, “strikes us as too benign, too swift to tack together shelter for her dolls, it may be that we have lost familiarity with the comedic spirit, the primal faith in natural resilience and the forces of renewal.” Or it may be that she is just wet.

But Updike's own benignity, however one may think it misapplied, stems from his regard for those who, in an age of copious alternatives, practice his antiquated art. “For the full *parfum* and effluvia of being human, for feathery ambiguity and rank facticity, for the air and iron, fire and spit of our daily mortal adventure there is nothing like fiction.” If he abhors the idea of the writer as priest, in the sense of a snuffy keeper of mysteries, he is amused by the thought of him as one in the role of “admonitory figure,” from the “inky realm of print,” who appears, amid the crackle and glow of the electronic age, “sometimes costumed as a skeleton and wearing a grinning skull-mask,” the representative “of those dark forces that must be invoked and placated before the feast can be wholly enjoyed.”



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BY LEONORE FLEISCHER

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SECOND THOUGHTS

THE SPENCE CHAPIN THRIFT SHOP HAS ONE-OF-A-KIND new and gently used designer garments. For example, for little girls, new Françoise Bouthillier size 5 blue melton winter coat with quilted lining, here \$90; appliquéd fuchsia jacket by Big of Italy to fit age 10, here \$35; used designer clothes for women include Missoni size 4/6 2-piece linen-blend dress, here \$75; Carolina Herrera fuchsia silk dinner suit, size 10, here \$150; Ungaro size 6 black-and-white tweed suit, here \$220; size 10 Trigrè wool day dress, here \$175; Givenchy Nouvelle Boutique size 8 royal-blue-and-black dress and jacket, here \$150; Michael Jacobs size 10 2-piece leather-trimmed black wool suit, here \$120; Adrienne Vittadini size M beaded white sheath, here \$125; 3 new garments in women's size 24 include a woven silk

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turquoise dress, here \$45; one-of-a-kind samples of new leather belts and bags and evening bags, and new but slightly damaged Gucci boots and bags. Small Italian diamond-and-sapphire ring in 14K gold, here \$1,500; 4-piece sterling-silver dresser set from 1895, here \$375. Sale begins 10/28, and on 11/1, 11/2, and 11/4, there will be additional markdowns on this and all other remaining designer merchandise. M.C., V., checks accepted; all sales final. *Spence Chapin Thrift Shop, 1430 Third Ave., near 81st St. (737-8448); Mon.-Fri. 10 a.m.-5:45 p.m. and Sat. till 5 p.m.; through 11/4.*

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THIS SMALL SHOP HAS REPRODUCTIONS OF country-pine and twig furniture discounted to half-price or less. Some are one- and few-of-a-kind floor samples; others are in stock or can be ordered at the sale price. For example, a Shaker-style hutch in natural finish, was \$1,500, now \$750; candlestick table in blue, white, or natural, was \$100, now \$35; 3 pie safes with punched-tin panels, were \$1,750 each, now \$750; natural wood-finish entertainment armoire, was \$1,450, now \$735; twig side tables, were \$125 each, now \$50. Checks accepted as deposits only (merchandise held until they clear); no credit cards; all sales final; delivery additional; everything sold as is. *Country Home & Garden, 234 Mulberry St., near Spring St. (431-4210); Mon.-Fri. noon-9 p.m.; while stock lasts.*

SWEET AND LODEN

SAMPLES OF AUTHENTIC LODEN OVERCOATS from Austria, in men's sizes 38-46 and women's sizes 6-14, are at wholesale here. The coats, 80 percent virgin wool and 20 percent alpaca, come in either navy or classic loden green and in one style—a leather-buttoned, single-breasted full-length hunting style with back pleat (women's coats are hooded). Men's coats retail \$700, here \$289; women's retail \$600, here \$276. Samples of Austrian wool skirts, sweaters, and jackets for women are also here at wholesale. Checks accepted; no credit cards; all sales final. *Giesswein, 499 Seventh Ave., at 37th St., 23rd floor north (629-3260); Mon.-Wed. 9 a.m.-5 p.m.; 10/28-30.*

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strollers, retail \$995-\$1,695, here \$495-\$895, such as a hooded stadium stroller or a swing stroller with leather piping, retail \$1,695, here \$895. Full-length shearling coats, retail \$2,195-\$2,595, here \$995-\$1,195, such as a hooded orange coat with a rounded yoke, retail \$2,595, here \$1,195. Men's bomber jackets in a number of styles, retail \$495-\$795, here \$295-\$395; in sizes S (36)-XL (46), men's full-length shearling coats in single-breasted or double-breasted styles, retail \$2,595, here \$1,195; men's car coats, retail \$1,495, here \$895. A.E.; all sales final. *Shearling Selection, Ltd., 224 W. 35th St., second floor, Room 200 (268-3844); Mon.-Fri. 9 a.m.-5 p.m.; Sat. 10 a.m.-2 p.m.; while stock lasts.*

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TAKING AD VINTAGE

WHIMSICAL AND BEAUTIFUL ONE- AND FEW-OF-A-KIND vintage French advertising posters, unframed but canvas-backed, such as Commarmond's "Contrebasse," c. 1900, was \$525, now \$375; "Thé de Chine," by Erzy, c. 1920, was \$675, now \$450; Yray's "Pélican," c. 1930, was \$350, now \$250; "Fap Anis," by Delval, c. 1930, was \$575, now \$375; "Disque Radio," c. 1950 by Beric, was \$375, now \$250; "Vin de Bourgogne," by Arnoux, c. 1920, was \$325, now \$225. Many other posters are 20 percent off, were \$100-\$500, now \$80-\$400, including Bobins's Josephine Baker poster from the sixties, was \$300, now \$240. Checks accepted; no credit cards; all sales final. *Annie Rousseau, 530 W. 23rd St., Suite 410 (685-7120); Fri.-Sun. 11 a.m.-5 p.m.; 11/1-3.*

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—*The Architecture of Doom*. #2—Through 10/31: *The Wages of Fear* (1953). 11/1-7: *Lucky Star* (1929). #3—Through 10/31: *Black Lizard*. Opening 11/1: *The Wages of Fear* (1953).
2. **ESSEX**—Grand St. at Essex St. (982-4455). *House Party 2*.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Sex, Drugs, Rock & Roll*. #2—*Resident Alien*; *Building Bombs*; *Deadly Deception*. #3—*Thousand Pieces of Gold*. #4—*The Commitments*. #5—*The Rapture*. #6—*Life Is Sweet*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Own Private Idaho*. #2—*My Own Private Idaho*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *Hitman*.
7. **MOVELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Curly Sue*. #2—*The Fisher King*. #3—*Ricochet*.
8. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). 10/30: *Scarface* (1932); *Hell's Angels* (1930). 10/31: *Blood Simple* (1984); *Raising Arizona* (1987). 11/1-2: *Annie Hall* (1978); *Manhattan* (1979). 11/3: *Foreign Correspondent* (1940); *Saboteur* (1942). 11/4: *Riffifi* (1954); *Shoot the Piano Player* (1960). 11/5: *Lenny* (1974); *Janis* (1975).
9. **LOEWS VILLAGE THEATRE VII**—Third Ave. at 11th St. (982-0400). #1—*Frankie & Johnny*. #2—*Frankie & Johnny*. #3—*Other People's Money*. #4—*Rambling Rose*. #5—*House Party 2*. #6—*Whore*. #7—*Dead Again*. Opening 11/1: *Highlander 2: The Quickening*.
10. **VILLAGE EAST**—Second Ave. at 12th St. (529-6799). #1—*The Boy Who Cried Bitch*. #2—*Shattered*; *Homicide*. #3—*Homicide*; *Deceived*. #4—*Antonia &*

Jane. Opening 11/1: *Billy Bathgate*. #5—*The Story of Boys and Girls*. Opening 11/1: *Iron Maze*.

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th-13th Sts.** (505-7320). "Jagfest1991." A rotating schedule of eight films written and directed by Henry Jaglom.
12. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Two Evil Eyes*. #2—*The Butcher's Wife*.
13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Eating*.
14. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*La Maison Assassinée*. #2—*Slacker*. #3—*Paris Is Burning*. #4—*My Father's Glory*; *My Mother's Castle*.

14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*Curly Sue*. #2—*Little Man Tate*. #3—*The Butcher's Wife*. #4—*Ricochet*. #5—*The Fisher King*. #6—*Two Evil Eyes*.
19. **NEW CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Shattered*. #2—*The Commitments*. #3—*City of Hope*. #4—*The Super*. #5—*Frankie & Johnny*. #6—*Paradise*. #7—*Deceived*. #8—*Homicide*. Opening 11/1: *Billy Bathgate*. #9—*Other People's Money*. Opening 11/1: *Highlander 2: The Quickening*.
20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Hitman*. #2—*House Party 2*. #3—*House Party 2*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Twenty-One*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Rambling Rose*. Opening 11/1: *Highlander 2: The Quickening*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*The Butcher's Wife*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Hitman*.
26. **MURRAY HILL CINEMAS**—34th St. west of 3rd Ave. (689-6548). #1—*Paradise*. #2—*Dead Again*. Opening 11/1: *Year of the Gun*. #3—*Shattered*. Opening 11/1: *Iron Maze*. #4—*Deceived*. Opening 11/1: *Billy Bathgate*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts.

42nd-60th Streets

MOVIES

- (869-0950). #1—*Shattered*. #2—*Hitman*. Opening 11/1: *Highlander 2: The Quickening*.
- 32. LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). *Frankie & Johnny*.
- 33. CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Ricochet*. #2—*House Party 2*. #3—*Curly Sue*. #4—*The Super*. #5—*House Party 2*. #6—*Other People's Money*.
- 34. EMBASSY 1**—Broadway bet. 46th-47th Sts. (302-0494). *Little Man Tate*. Opening 11/1: *Billy Bathgate*.
- 36. EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). *Deceived*. **EMBASSY 3**—*Dead Again*. **EMBASSY 4**—*Ernest Scared Stupid*.
- 37. WEST SIDE CINEMA**—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—*Boyz n the Hood*. #2—*Showdown in Little Tokyo*.
- 38. WORLDWIDE CINEMAS**—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Whore*. #2—*Two Evil Eyes*. #3—*Suburban Commando*. *Freddy's Dead*. #4—*Necessary Roughness*. Opening 11/1: *Iron Maze*. #5—*The Fisher King*; *Terminator 2*.
- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Butcher's Wife*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *The Commitments*.
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). *Ricochet*.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink*. #2—*Barton Fink*.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). #1—*Shattered*. Opening 11/1: *Iron Maze*. #2—*Twenty-One*. Opening 11/1: *Year of the Gun*.
- 45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). *Dead Again*.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *The Search for Signs of Intelligent Life in the Universe*.
- 48. CROWN GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Barton Fink*.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). *My Own Private Idaho*.
- 50. LOEWS FINE ARTS**—58th St. west of Fifth Ave. (980-5656). *The Man in the Moon*.
- 51. 59TH STREET EAST**—59th St. west of Second Ave. (759-4630). *Rambling Rose*. Opening 11/1: *Highlander 2: The Quickening*.
- 52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*House Party 2*. #2—*Hitman*.
- 53. BARONET**—Third Ave. at 59th St. (355-1663). *Get Back*. **CORONET**—*The Butcher's Wife*.
- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *The Rapture*.
- 55. CINEMA 1**—Third Ave. at 60th St. (753-6022). *Antonia & Jane*. Opening 11/1: *Billy Bathgate*. **CINEMA II**—*Deceived*. **CINEMA THIRD AVE.**—*Paradise*.

61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*The Fisher King*. #2—*Curly Sue*.
- 61. BEEKMAN**—Second Ave. at 66th St. (737-2622). *The Commitments*. Opening 10/30: *Black Robe*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Frankie & Johnny*. #2—*Little Man Tate*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Homicide*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *Other People's Money*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). *Frankie & Johnny*.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Deceived*. #2—*The Butcher's Wife*.
- 68. 86TH STREET**—86th St. west of Lex. Ave. (534-1880). #1—*Hitman*. #2—*House Party 2*.

61st Street and Above, West Side

- 79. LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *The Butcher's Wife*.
- 80. CINEPLEX ODEON 62nd AND BROADWAY**—62nd St. at Broadway (265-7466). *Shattered*.

- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*City of Hope*. #2—*Europa, Europa*. #3—*La Belle Noiseuse*.
- 83. REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). *Rambling Rose*.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*Curly Sue*. #4—*Little Man Tate*. #5—*The Fisher King*. #6—*Ricochet*. Opening 11/1: *Billy Bathgate*.
- 87. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—*House Party 2*. #2—*House Party 2*. Opening 11/1: *Highlander 2: The Quickening*.
- 89. OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8128). #1—*Two Evil Eyes*. #2—*Hitman*.
- 91. NOVA**—Broadway bet. 147th-148th Sts. (862-5728). #1—*Ricochet*. #2—*House Party 2*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. 11/2-3: "A Greek Film Celebration." 11/2: *The Travelling Players (O Thissos)* (1975), dir. Theo Angelopoulos. 11/3: *Pericles in America* (1988). With an appearance by director John Cohen, followed by live musical performances.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). *Naturemax Theater*: \$5; senior citizens \$3; children \$2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers*; at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets*. Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). \$6; students and senior citizens \$5; members \$4. Call for times. 10/30: *Senseless* (1962), dir. Ron Rice; *The Flower Thief* (1960), dir. Ron Rice. 10/31: *Chumlung* (1964), dir. Ron Rice; *The Queen of Sheba Meets the Atom Man* (1964), dir. Ron Rice. 11/1-3: *New Jersey*, *The Promised Land* (1991), dirs. Isobel Mendelson and Raymond Couvreur; *Losing Control?* (1991), dir. Gary Krane. 11/1-3: "Larry Jordan in Person, Program #1, #2 & #3." 11/1-3: "Dziga Vertov Retrospective."

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 9/26-11/9: "Urban Space/The City as Place." A selection of recent film and videotapes about the urban environment and urban activism.

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). \$7; members \$6. 11/1: *Shy Boy* (1988), dir. Kamara Kamalova; *Kiep's Last Journey* (1990), dir. Farid Davletshin. 11/3: *Little Man in a Big War* (1989), dir. Sukharat Abbasov; *The Shock* (1989), dir. Elhor Ishmukhamedov.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 10/13-11/17: "Native American Film and Video: A Walk in two Worlds." A series of documentaries and experimental films and video by and about Native Americans.

COLUMBIA UNIVERSITY—St. Paul's Chapel, 116th St. & Broadway. (854-1540). \$5. 10/31 at 9 and 11: *Midnight Madness IV: Phantom of the Opera* (1925), dir. Lon Chaney with musical accompaniment by organist Marsha Long.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." \$5.50; students \$4; members free. 10/30: *French Can Can* (1954), dir. Jean Renoir.

JAPAN SOCIETY—333 E. 47th St. (752-3015). \$6.50; members, senior citizens, and students \$5. 10/4-31: "New Films From Japan 1991." 10/31: "Four Recent Experimental Films From the Image Forum Collection." Film critic Donald Richie will give an introduction.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." 10/29-11/2: "Ancient Egypt." 11/6-8: "The Arms and Armor Galleries." 11/12-16: "Georges Seurat." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk.

Through October, Saturdays at 4 & 6:30: "Arte y Patria: 20th Century Artists of Spain and the Americas." Through November, Saturdays at 4 & 6:30: "100 Years of American Photography." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte* - 1884.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). \$5. All shows start at 8 unless otherwise noted. Open screening: 16mm, 8mm, slide formats all available. 10/18-26: "Personal Cinema Program." 11/1: "Japanese 8MM: Program #1." 11/2: "Japanese 8MM: Program #2." 11/2: "The Voyant Cinematheque Group."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 10/4-11/12: "Vittorio D: De Sica Behind the Camera and on Screen." 11/1, 3: *After the Fox* (1966); *Il Segno di Venere* (1955); *La Ciociara* (1961). 11/2: *Amore e Chiacchiere* (1956); *Il Boom* (1963); *Il Giudizio Universale* (1961). 11/4: *Il Giudizio Universale* (1961); *Leri, Oggi, Domani* (1963). 11/5: *Il Boom* (1963); *Il Generale Della Rovere* (1959). 11/1-11: "Animation Programs." 11/1: "Animated films from Julius Pinschewer's studio." 11/2-5: "Swiss Animation: 1972-91." 10/15-11/19: ASK Presents Recent Soviet Films. 11/4: Cineprobe: "An Evening With Larry Jordan." 11/31: "What's Happening: *The Blank Point* (1990), dir. Xiao-Yen Wang.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). \$5; students \$4; under 13 and senior citizens \$3. Through 4/5/92: "Jack Benny: The Radio and Television Work." 10/29-11/3: Tues.-Sun. at noon; Thurs. at 6: "Western Jack." *Jell-O Program* (1936); *Buck Benny Rides Again* (1952); *The Gary Cooper Show* (1958). Tues.-Sun. at 4; Fri. at 6: "The Benny Pause." *Lucky Strike Program: Part 1 and 2* (1948); *Jack Benny's First Farewell Special* (1973). Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perspectives on the Collection: From Stage and Screen." Through 4/5: *Perspectives on the Collection: Witness to History*.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$6; members and students \$4; senior citizens \$3.50; under sixteen \$2.50. Call for times unless indicated. Cinema #1: 10/30-11/5: *City of Hope* (1991). Cinema #2: 10/30: *Foolish Wives* (1922), dir. Erich von Stroheim. 10/31: *The Incredibly Strange Creatures Who Stopped Living and Became Mix-Up Zombies*; *The Thrill Killers*. 11/1-6: *Strangers in Good Company* (1990), dir. Cynthia Scott.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$6; senior citizens and students \$5. Call for showtimes. 10/25-11/7: "Wim Wenders."

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 9/14-11/2: "Family Classics." 11/2: *The Wizard of Oz* (1938), dir. Victor Fleming.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). \$5; members/advance \$4. 11/30: *Phantom of the Opera* (1925), dir. Rupert Julian. With live musical accompaniment by composer and performer Donald Sosin.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*House Party 2*. #2—*Hitman*. #3—*Two Evil Eyes*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*House Party 2*. #2—*Frankie & Johnny*. #3—*The Super*. #4—*Ernest Scared Stupid*. #5—*Ricochet*. #6—*Hitman*. #7—*The Butcher's Wife*. #8—*Shattered*. #9—*Other People's Money*; *Deceived*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 10/31: *Other People's Money*. Beg. 11/1: *The People Under the Stairs*. #2—*Curly Sue*. #3—*House Party 2*. #4—*Two Evil Eyes*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *House Party 2*; *Living Large*; *Shattered*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*House Party 2*. #2—*Hitman*. #3—*Two Evil Eyes*. #4—*Ricochet*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Other People's Money*.

QUEENS

AREA CODE 718

- 300. ASTORIA—UA ASTORIA**—(545-9470). #1—Ricochet. #2—Through 10/31: *Two Evil Eyes*. Beg. 11/1: *Year of the Gun*. #3—House Party 2. #4—Other People's Money. #5—Through 10/31: *Hitman*. Beg. 11/1: *Highlander 2: The Quickening*. #6—Through 10/31: *The Super*; *Cool as Ice*. Beg. 11/1: *The People Under the Stairs*.
- 301. BAYSIDE—LOEWS BAY TERRACE**—(428-4040). #1—Paradise. #2—Other People's Money.
- 302. BAYSIDE—THE MOVIES AT BAYSIDE**—(225-7711). #1—Frankie & Johnny. #2—The Butcher's Wife. #3—Little Man Tate. #4—Through 10/31: *The Fisher King*. Beg. 11/1: *Year of the Gun*.
- 303. CORONA—PLAZA**—(639-7722). #1—Two Evil Eyes.
- 304. DOUGLSTON—MOVIEWORLD**—(423-7200). #1—Frankie & Johnny. #2—The Butcher's Wife. #3—Curly Sue. #4—Little Man Tate. #5—Through 10/31: *Homicide*. Beg. 11/1: *The People Under the Stairs*. #6—Through 10/31: *The Super*. Beg. 11/1: *29th Street*. #7—Through 10/31: *The Fisher King*. Beg. 11/1: *Highlander 2: The Quickening*.
- 305. ELMHURST—LOEWS ELMWOOD**—(429-4770). #1—The Butcher's Wife. #2—Shattered. #3—Deceived. #4—Little Man Tate.
- 306. FLUSHING—MAIN STREET**—(268-3636). #1—Ricochet; Other People's Money. #2—Deceived. #3—The Butcher's Wife. #4—Curly Sue.
- 307. FLUSHING—UA QUARTET**—(359-6777). #1—House Party 2. #2—Through 10/31: *Two Evil Eyes*. Beg. 11/1: *The People Under the Stairs*. #3—Through 10/31: *Shattered*; *Deceived*. Beg. 11/1: *Highlander 2: The Quickening*. #4—Through 10/31: *Cool as Ice*; *The Super*. Beg. 11/1: *Iron Maze*.
- 308. FLUSHING—UTOPIA**—(454-2323). #1—Paradise. #2—Frankie & Johnny.
- 309. FOREST HILLS—CINEMART**—(261-2244). #1—Hitman; Ernest Scared Stupid. #2—Dead Again; *Europa*, *Europa*.
- 310. FOREST HILLS—CONTINENTAL**—(544-1020). #1—House Party 2. #2—Through 10/31: *Ricochet*. Beg. 11/1: *The People Under the Stairs*. #3—The Fisher King.
- 311. FOREST HILLS—FOREST HILLS**—(261-7866). #1—Through 10/31: *Homicide*. Beg. 11/1: *Year of the Gun*. #2—Through 10/31: *Paradise*. Beg. 11/1: *29th Street*.
- 312. FOREST HILLS—LOEWS TRYLON**—(459-8944). Frankie & Johnny.
- 313. FOREST HILLS—MIDWAY**—(261-8572). #1—Curly Sue. #2—Other People's Money. #3—Through 10/31: *Cool as Ice*; *The Super*. Beg. 11/1: *Highlander 2: The Quickening*. #4—Two Evil Eyes.
- 314. FRESH MEADOWS—CINEMA 5**—(357-9100). #1—Cool as Ice; Ernest Scared Stupid. #2—The Super; *Dead Again*. #3—House Party 2. #4—Deceived. #5—Two Evil Eyes.
- 315. FRESH MEADOWS—MEADOWS**—(454-6800). #1—The Fisher King. #2—Homicide. #3—City of Hope. #4—The Butcher's Wife. #5—Shattered. #6—Little Man Tate. #7—Frankie & Johnny.
- 316. JACKSON HEIGHTS—COLONY**—(478-6777). #1—Hitman. #2—Curly Sue.
- 317. JACKSON HEIGHTS—JACKSON**—(335-0242). #1—Two Evil Eyes. #2—House Party 2. #3—Ernest Scared Stupid; *Ricochet*.
- 318. OZONE PARK—CROSSBAY**—(848-1738). #1—Through 10/31: *Two Evil Eyes*. Beg. 11/1: *The People Under the Stairs*. #2—Ricochet. #3—Through 10/31: *Shattered*; *Cool as Ice*. Beg. 11/1: *Highlander 2: The Quickening*.

BROOKLYN

AREA CODE 718

- 200. ALPINE—Fifth Ave. at 69th St.** (748-4200). #1—Frankie & Johnny. #2—The Butcher's Wife. #3—Ernest Scared Stupid; *Deceived*. #4—The Fisher King; *The Super*. #5—Two Evil Eyes. #6—Cool as Ice; *Shattered*. #7—City of Hope.
- 203. BROOKLYN HEIGHTS—Henry St. at Orange St.** (596-7070). #1—Little Man Tate. #2—Frankie & Johnny.
- 204. CANARSIE—Ave. L at E. 93rd St.** (251-0700). #1—Other People's Money. #2—House Party 2. #3—Curly Sue.
- 206. COBBLE HILL—Court St. at Butler St.** (596-9113). #1—The Butcher's Wife. #2—Homicide. #3—The Fisher King. #4—Curly Sue. #5—Other People's Money.
- 208. COMMODORE—Broadway at Rodney St.** (384-7259). #1—House Party 2. #2—Hitman.
- 210. FORTWAY—Ft. Hamilton Pkwy. at 68th St.** (238-4200). #1—House Party 2. #2—Little Man Tate. #3—Curly Sue. #4—Other People's Money. #5—Ricochet.
- 211. KENMORE—Church Ave. nr. Flatbush Ave.** (284-5700). #1—House Party 2. #2—Ernest Scared Stupid; *The Super*. #3—Two Evil Eyes. #4—Hitman.
- 213. KINGS PLAZA—Flatbush Ave. at Ave. U** (253-1111). #1—Cool as Ice. #2—Shattered. #3—The Super. #4—Curly Sue; The Butcher's Wife.
- 214. KINGSWAY—Kings Hwy. at Coney Island Ave.** (645-8588). #1—Ricochet. #2—Paradise. #3—House Party 2. #4—Little Man Tate. #5—Other People's Money.
- 215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K** (763-3000). #1—Deceived. #2—Frankie & Johnny.
- 216. LOEWS ORIENTAL—86th St. at 18th Ave.** (236-5001). #1—The Butcher's Wife. #2—Frankie & Johnny. #3—Deceived.
- 217. MARBORO—Bay Pkwy. at 69th St.** (232-4000). #1—Curly Sue. #2—Other People's Money. #3—Through 10/31: *Two Evil Eyes*. Beg. 11/1: *Year of the Gun*. #4—Through 10/31: *The Super*. Beg. 11/1: *29th Street*.
- 218. METROPOLITAN—392 Fulton St.** (858-8580). #1—House Party 2. #2—The Super; Ernest Scared Stupid. #3—Two Evil Eyes. #4—Hitman.
- 219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy.** (615-1700). #1—Curly Sue. #2—The Butcher's Wife. #3—Other People's Money. #4—Frankie & Johnny. #5—The Super. #6—Ricochet. #7—Little Man Tate. #8—Through 10/31: *The Fisher King*; *Shattered*. Beg. 11/1: *29th Street*. #9—Through 10/31: *Paradise*. Beg. 11/1: *Billy Bathgate*.
- 220. OCEANA—Brighton Beach Ave. at Coney Island Ave.** (743-4333). #1—Other People's Money. #2—House Party 2. #3—Curly Sue. #4—Hitman; Frankie & Johnny.
- 222. RIDGEWOOD—Myrtle Ave. at Putnam Ave.** (821-5993). #1—Two Evil Eyes. #2—Hitman. #3—Curly Sue. #4—House Party 2. #5—Ernest Scared Stupid; *Ricochet*.

- 319. OZONE PARK—CROSSBAY II**—(641-5330). #1—Other People's Money. #2—Curly Sue. #3—Frankie & Johnny. #4—Through 10/31: *City of Hope*. Beg. 11/1: *Year of the Gun*. #5—Through 10/31: *Deceived*. Beg. 11/1: *Billy Bathgate*. #6—Through 10/31: *Hitman*. Beg. 11/1: *Iron Maze*. #7—Through 10/31: *The Super*; Ernest Scared Stupid. *29th Street*.

- 320. REGO PARK—DRAKE**—(457-4002). Suburban Commando; *Terminator 2*.

- 321. FLORAL PARK—NORTH SHORE TOWERS**—(229-7702). #1—closed.

- 322. SUNNYSIDE—CENTER**—(784-3050). #1—Deceived. #2—Curly Sue.

STATEN ISLAND

AREA CODE 718

- 400. ELTINGVILLE—AMBOY**—(356-3800). #1—Deceived. #2—Ernest Scared Stupid; *House Party 2*.
- 401. NEW DORP—HYLAN**—(351-6601). #1—The Butcher's Wife. #2—Frankie & Johnny.
- 406. TRAVIS—THE MOVIES AT STATEN ISLAND**—(983-9600). #1—Frankie & Johnny. #2—The Butcher's Wife. #3—Curly Sue. #4—Little Man Tate. #5—Other People's Money. #6—Through 10/31: *The Fisher King*; *Paradise*. Beg. 11/1: *The People Under the Stairs*. #7—Through 10/31: *Hitman*. Beg. 11/1: *Year of the Gun*. #8—Through 10/31: *Shattered*; *Ricochet*. Beg. 11/1: *Highlander 2: The Quickening*. #9—Through 10/31: *The Super*; *Cool as Ice*. Beg. 11/1: *Billy Bathgate*. #10—Through 10/31: *Two Evil Eyes*. Beg. 11/1: *29th Street*.

LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALDWIN—GRAND AVENUE**—(223-2323). #1—House Party 2. #2—Little Man Tate.
- 501. BELLMORE—MOVIES**—(783-7200). *Paradise*.
- 502. BETHPAGE—MID-ISLAND**—(796-7500). Other People's Money.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—Curly Sue. #2—House Party 2. #3—Through 10/31: *Two Evil Eyes*. Beg. 11/1: *29th Street*. #4—Other People's Money. #5—Through 10/31: *Cool as Ice*; *The Super*. Beg. 11/1: *The People Under the Stairs*. #6—Through 10/31: *Shattered*; *Ricochet*. Beg. 11/1: *Highlander 2: The Quickening*.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—Deceived. #2—The Commitments. #3—Curly Sue. #4—The Fisher King.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—Other People's Money. #2—The Butcher's Wife. #3—Frankie & Johnny. #4—The Fisher King. #5—Ricochet. #6—Curly Sue. #7—Little Man Tate. #8—Deceived.
- 506. GLEN COVE—GLEN COVE**—(671-6668). #1—The Fisher King. #2—Cool as Ice. #3—The Super. #4—Little Man Tate. #5—Two Evil Eyes. #6—Frankie & Johnny; Other People's Money.
- 507. GREAT NECK—SQUIRE**—(466-2020). #1—Curly Sue. #2—Through 10/31: *Two Evil Eyes*. Beg. 11/1: *Year of the Gun*. #3—Other People's Money.
- 509. HICKSVILLE—HICKSVILLE**—(931-6085). #1—Curly Sue. #2—Deceived.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—Shattered. #2—Ricochet. #3—House Party 2.
- 511. LEVITTOWN—LEVITTOWN**—(731-0516). #1—Bingo; 101 Dalmations; *Pure Luck*; *Hot Shots!* #2—Hitman; Ernest Scared Stupid; *Barton Fink*.
- 512. LEVITTOWN—LOEWS NASSAU SIX**—(731-5400). #1—Frankie & Johnny. #2—The Butcher's Wife. #3—The Fisher King. #4—Deceived. #5—Little Man Tate. #6—Paradise.

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NEW YORK
MAGAZINE

MOVIES

- 513. LONG BEACH—PARK AVENUE**—(432-0576). #1—The Fisher King. #2—Little Man Tate.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—Through 10/31: Two Evil Eyes. Beg. 11/1: Year of the Gun. #2—Through 10/31: Hitman. Beg. 11/1: 29th Street. #3—Little Man Tate. #4—The Fisher King. #5—Homicide. #6—Through 10/31: The Super; Suburban Commando. Beg. 11/1: Highlander 2: The Quickening.
- 515. MALVERNE—TWIN**—(599-6966). #1—Bingo; Dead Again. #2—101 Dalmations; Rambling Rose.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—The Butcher's Wife. #2—Frankie & Johnny. #3—The Fisher King.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Curly Sue. #2—The Butcher's Wife. #3—Through 10/31: Hitman. Beg. 11/1: The People Under the Stairs. #4—Through 10/31: Two Evil Eyes. Beg. 11/1: Billy Bathgate. #5—Other People's Money. #6—Little Man Tate. #7—Frankie & Johnny. #8—Through 10/31: The Fisher King; Cool as Ice. Beg. 11/1: Year of the Gun. #9—Through 10/31: The Super; Suburban Commando. Beg. 11/1: Highlander 2: The Quickening.
- 519. MERRICK—MERRICK TWIN**—(546-1270). #1—Frankie & Johnny. #2—The Fisher King.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—Other People's Money. #2—Curly Sue.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—The Commitments. #2—Shattered.
- 522. PORT WASHINGTON—MOVIES**—(944-6200). #1—Dead Again. #2—The Commitments; Suburban Commando. #3—House Party 2. #4—Terminator 2; Ernest Scared Stupid. #5—Hitman. #6—Barton Fink. #7—Deceived.
- 523. SOUNDVIEW CINEMAS**—(944-3900). #1—Little Man Tate. #2—Homicide. #3—Rambling Rose. #4—City of Hope. #5—Curly Sue. #6—Paradise.
- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—Frankie & Johnny. #2—City of Hope. #3—The Butcher's Wife. #4—Deceived. #5—Paradise.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—Curly Sue. #2—Other People's Money.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—Paradise. #2—Homicide.
- 527. SYOSSET—SYOSSET**—(921-5810). #1—Through 10/31: Homicide. Beg. 11/1: Year of the Gun. #2—Other People's Money. #3—Frankie & Johnny.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). The Fisher King.
- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—Deceived. #2—Livin' Large. #3—Other People's Money. #4—Ricochet. #5—The Super. #6—Cool as Ice; Freddy's Dead. #7—Ricochet. #8—Two Evil Eyes. #9—Ernest Scared Stupid; Shattered. #10—The Butcher's Wife. #11—Curly Sue. #12—House Party 2; Suburban Commando. #13—Hitman.
- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—House Party 2. #2—Through 10/31: Two Evil Eyes. Beg. 11/1: The People Under the Stairs. #3—Through 10/31: Other People's Money. Beg. 11/1: Highlander 2: The Quickening.
- 533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—Homicide. #2—Frankie & Johnny. #3—City of Hope. #4—The Fisher King. #5—Little Man Tate. #6—Paradise.
- 534. WESTBURY—WESTBURY**—(333-1911). #1—My Father's Glory; My Mother's Castle. #2—Frankie & Johnny.

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—Curly Sue. #2—Through 10/31: Hitman. Beg. 11/1: Highlander 2: The Quickening. #3—The Fisher King.

- 601. BABYLON—SOUTH BAY**—(587-7676). #1—Suburban Commando; House Party 2. #2—Frankie & Johnny. #3—Paradise.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—Other People's Money. #2—The Butcher's Wife.
- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—Curly Sue. #2—Paradise. #3—Other People's Money. #4—Ricochet. #5—Little Man Tate. #6—Shattered; Cool as Ice. #7—Hitman. #8—Deceived. #9—Ernest Scared Stupid; Necessary Roughness. #10—The Fisher King. #11—The Butcher's Wife. #12—Two Evil Eyes; House Party 2; Frankie & Johnny.
- 608. COMMACK—MULTIPLEX**—(462-6953). #1—Two Evil Eyes. #2—The Fisher King. #3—House Party 2. #4—Frankie & Johnny. #5—The Butcher's Wife. #6—Ricochet. #7—Ernest Scared Stupid; The Super. #8—Deceived. #9—Paradise. #10—Little Man Tate. #11—Cool as Ice; Other People's Money; Homicide. #12—Shattered; Suburban Commando; Hitman.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—The Butcher's Wife. #2—Curly Sue. #3—Through 10/31: Two Evil Eyes. Beg. 11/1: The People Under the Stairs. #4—Through 10/31: Hitman. Beg. 11/1: Billy Bathgate. #5—Other People's Money. #6—Little Man Tate. #7—Frankie & Johnny. #8—House Party 2. #9—Through 10/31: Cool as Ice; Deceived. Beg. 11/1: 29th Street. #10—Through 10/31: The Fisher King; The Super. Beg. 11/1: Highlander 2: The Quickening.
- 611. CORAM—PINE**—(698-6442). #1—Paradise. #2—Ernest Scared Stupid; The Super. #3—The Fisher King. #4—Deceived.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—The Butcher's Wife. #2—Curly Sue. #3—Little Man Tate. #4—Frankie & Johnny. #5—Through 10/31: The Fisher King. Beg. 11/1: Billy Bathgate.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—The Butcher's Wife. #2—Paradise.
- 616. HUNTINGTON—SHORE**—(421-5200). #1—Curly Sue. #2—Little Man Tate. #3—Homicide. #4—Hitman.
- 617. HUNTINGTON STATION—WHITMAN**—(423-1300). Frankie & Johnny.
- 618. ISLIP—ISLIP**—(581-5200). #1—Frankie & Johnny. #2—Two Evil Eyes. #3—Hitman.
- 619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). #1—Paradise. #2—Other People's Money. #3—Shattered; The Super. #4—Curly Sue.
- 620. LINDENHURST—LINDENHURST**—(957-5400). Naked Gun 2½.
- 621. MATTITUCK—MATTITUCK**—(298-4405). #1—Other People's Money. #2—Ernest Scared Stupid; Deceived. #3—Hitman. #4—The Butcher's Wife. #5—Curly Sue. #6—Suburban Commando; Rambling Rose. #7—Two Evil Eyes. #8—The Fisher King.
- 623. NORTHPORT—NORTHPORT**—(261-8600). Naked Gun 2½.
- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—The Butcher's Wife. #2—Curly Sue. #3—House Party 2. #4—Through 10/31: Two Evil Eyes. Beg. 11/1: Iron Maze. #5—Through 10/31: Hitman. Beg. 11/1: Year of the Gun. #6—Frankie & Johnny. #7—Little Man Tate. #8—Other People's Money. #9—The Fisher King. #10—Through 10/31: Paradise. Beg. 11/1: Billy Bathgate. #11—Through 10/31: Ernest Scared Stupid; Deceived. Beg. 11/1: Highlander 2: The Quickening. #12—Through 10/31: Cool as Ice; Ricochet. Beg. 11/1: 29th Street. #13—Through 10/31: Shattered; The Super. Beg. 11/1: The People Under the Stairs.
- 627. PORT JEFFERSON—TWIN**—(928-6555). #1—Curly Sue. #2—Other People's Money.
- 630. SAG HARBOR—SAG HARBOR**—(725-0010). Sex, Drugs, Rock & Roll.

- 631. SAYVILLE—SAYVILLE**—(589-0232). #1—Homicide. #2—Barton Fink; Ernest Scared Stupid. #3—Shattered.
- 633. SMITHTOWN—SMITHTOWN**—(265-1551). Naked Gun 2½.
- 634. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—House Party 2. #2—Through 10/31: Two Evil Eyes. Beg. 11/1: Highlander 2: The Quickening. #3—Through 10/31: Hitman. Beg. 11/1: The People Under the Stairs. #4—Other People's Money. #5—The Fisher King; Shattered.
- 635. STONY BROOK—LOEWS**—(751-2300). #1—The Butcher's Wife. #2—The Fisher King. #3—Frankie & Johnny.
- 636. WEST ISLIP—TWIN**—(669-2626). #1—Little Man Tate. #2—Ernest Scared Stupid; Deceived.
- 638. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—Frankie & Johnny. #2—Paradise.
- 639. WESTHAMPTON—WESTHAMPTON**—(288-1500). Through 10/31: Homicide. Beg. 11/1: Year of the Gun.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—Little Man Tate. #2—The Fisher King.
- 702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—Little Man Tate. #2—The Fisher King. #3—The Butcher's Wife.
- 703. GREENBURGH—CINEMA 100**—(946-4680). #1—The Butcher's Wife. #2—Homicide.
- 704. HARRISON—CINEMA**—(835-9800). The Commitments.
- 705. HARTSDALE—CINEMA**—(428-2200). #1—Frankie & Johnny. #2—Other People's Money. #3—City of Hope. #4—Curly Sue.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—The Butcher's Wife. #2—Little Man Tate. #3—Ricochet. #4—Paradise. #5—Curly Sue. #6—Frankie & Johnny. #7—House Party 2. #8—The Fisher King. #9—Other People's Money. #10—Shattered; The Super.
- 707. LARCHMONT—PLAYHOUSE**—(834-3001). Through 10/31: The Fisher King. Beg. 11/1: 29th Street.
- 708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—Frankie & Johnny. #2—Other People's Money. #3—Curly Sue. #4—Through 10/31: Hitman. Beg. 11/1: The Fisher King.
- 709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—Curly Sue. #2—Other People's Money. #3—Frankie & Johnny. #4—The Butcher's Wife. #5—Homicide.
- 714. PEEKSKILL—BEACH**—(737-6262). #1—House Party 2. #2—Curly Sue. #3—Ernest Scared Stupid; Hitman. #4—Little Man Tate.
- 715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—Hitman. #2—Paradise. #3—The Butcher's Wife. #4—Frankie & Johnny.
- 716. PELHAM—PICTURE HOUSE**—(738-3160). Deceived.
- 718. RYE—RYE RIDGE**—(939-8177). #1—The Butcher's Wife. #2—Little Man Tate.
- 719. SCARSDALE—FINE ARTS**—(723-6699). Little Man Tate.
- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—Shattered. #2—Deceived; Ernest Scared Stupid. #3—Shattered. #4—The Super.
- 723. YONKERS—MOVIELAND**—(793-0002). #1—Frankie & Johnny. #2—Through 10/31: Homicide; Cool as Ice. Beg. 11/1: The People Under the Stairs. #3—Other People's Money. #4—Ricochet. #5—Curly Sue. #6—Through 10/31: Two Evil Eyes. Beg. 11/1: 29th Street.

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NEW YORK
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MOVIES

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Other People's Money. #2—Curly Sue. #3—Through 10/31: Ricochet; Cool as Ice. Beg. 11/1: Year of the Gun. #4—The Fisher King. #5—Little Man Tate. #6—Through 10/31: Shattered. Beg. 11/1: The People Under the Stairs. #7—Through 10/31: Two Evil Eyes. Beg. 11/1: Highlander 2: The Quickening.

Rockland County

- 753. NANUET—MOVIES**—(623-0211). #1—Paradise. #2—City of Hope. #3—Other People's Money. #4—Ernest Scared Stupid; Cool as Ice. #5—House Party 2.
- 755. NEW CITY—CINEMA 6**—(634-5100). #1—The Butcher's Wife. #2—Frankie & Johnny. #3—Little Man Tate. #4—Deceived. #5—Paradise; The Fisher King. #6—Ernest Scared Stupid.
- 756. NEW CITY—UA CINEMA 304**—(634-8200). #1—Other People's Money. #2—Curly Sue.
- 757. NYACK—CINEMA EAST**—(358-6631). Terminator 2.
- 759. PEARL RIVER—CENTRAL**—(735-2530). #1—Ernest Scared Stupid. #2—Curly Sue; Deceived.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). The Fisher King.
- 762. SPRING VALLEY—PIX**—(425-1132). #1—Freddy's Dead; The Commitments. #2—Necessary Roughness.
- 764. LAFAYETTE**—(357-6030). Other People's Money.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD**—(775-0070). #1—Hitman. #2—Ernest Scared Stupid; Cool as Ice.
- 801. DANBURY CINE**—(743-2200). #1—The Butcher's Wife. #2—Frankie & Johnny. #3—The Fisher King.
- 802. DANBURY—CINEMA**—(748-2923). #1—Other People's Money. #2—Little Man Tate.
- 803. DANBURY—PALACE**—(748-7496). #1—Curly Sue. #2—House Party 2. #3—Deceived.
- 805. FAIRFIELD—COMMUNITY**—(255-6555). #1—Homicide; Cool as Ice. #2—Deceived.
- 807. GREENWICH—CINEMA**—(869-6030). #1—Rambling Rose. #2—Little Man Tate.
- 808. GREENWICH—PLAZA**—(869-4030). #1—Frankie & Johnny. #2—Paradise. #3—Other People's Money.
- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—Little Man Tate. #2—Frankie & Johnny.
- 810. NORWALK—CINEMA**—(838-4504). #1—House Party 2. #2—Hitman.
- 813. SOUTH NORWALK—SONO**—(866-9202). 10/18-31: City of Hope. 10/25-31: Boyz n the Hood. 11/1-7: Paris Is Burning (1991).
- 815. STAMFORD—AVON**—(324-9205). #1—House Party 2. #2—Shattered; Hitman.
- 816. STAMFORD—CINEMA**—(324-3100). #1—Homicide. #2—The Super. #3—The Butcher's Wife; The Fisher King; Suburban Commando.
- 817. STAMFORD—RIDGEWAY**—(323-5000). #1—Ernest Scared Stupid. #2—Curly Sue; Deceived.
- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—Through 10/31: Deceived. Beg. 11/1: Year of the Gun. #2—Curly Sue. #3—Other People's Money. #4—Through 10/31: The Super; Ernest Scared Stupid. Beg. 11/1: Year of the Gun. #5—Through 10/31: Hitman. Beg. 11/1: Highlander 2: The Quickening. #6—Ricochet.
- 819. TRUMBULL—CINEMA**—(374-0462). #1—Other People's Money. #2—Frankie & Johnny. #3—House Party 2.

- 820. WESTPORT—FINE ARTS**—(227-3324). #1—Frankie & Johnny. #2—The Fisher King. #3—Little Man Tate. #4—The Butcher's Wife.
- 821. WESTPORT—POST**—(227-0500). Other People's Money.
- 822. WILTON—CINEMA**—(762-5678). Curly Sue.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN CINEMA FIVE**—(997-6873). #1—Curly Sue. #2—Other People's Money. #3—Two Evil Eyes. #4—The Super; Frankie & Johnny. #5—Little Man Tate; Suburban Commando.
- 901. JERSEY CITY—HUDSON CINEMA 4**—(435-9110). #1—House Party 2. #2—Hitman. #3—Other People's Money. #4—Curly Sue.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—Ricochet. #2—Freddy's Dead; Cool as Ice. #3—City of Hope. #4—The Super. #5—House Party 2. #6—The Butcher's Wife. #7—The Fisher King. #8—Two Evil Eyes. #9—Frankie & Johnny.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—House Party 2. #2—Cool as Ice. #3—City of Hope. #4—Deceived. #5—The Super. #6—Two Evil Eyes; Shattered. #7—Little Man Tate. #8—Hitman.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—Frankie & Johnny. #2—Other People's Money. #3—Ricochet. #4—The Butcher's Wife. #5—Curly Sue. #6—Ernest Scared Stupid; The Fisher King.
- 906. GUTTENBERG—GALAXY TRIPLEX**—(854-6540). #1—Rambling Rose. #2—Barton Fink; Necessary Roughness. #3—Suburban Commando.
- 908. UNION CITY—SUMMIT THEATER**—(865-2886). #1—Necessary Roughness; Shattered. #2—Dead Again; Freddy's Dead.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). Hitman.
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—The Super. #2—House Party 2.
- 912. CEDAR GROVE—CINEMA 23**—(857-0877). #1—Little Man Tate. #2—The Butcher's Wife. #3—The Super. #4—The Commitments. #5—Deceived; Frankie & Johnny.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—City of Hope. #2—Little Man Tate.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—Curly Sue. #2—Paradise. #3—Shattered.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—Two Evil Eyes. #2—Necessary Roughness. #3—Ricochet; Ernest Scared Stupid.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—Other People's Money. #2—Through 10/31: Homicide. Beg. 11/1: Year of the Gun. #3—Through 10/31: The Fisher King. Beg. 11/1: 29th Street.
- 922. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—Deceived. #2—The Butcher's Wife. #3—Frankie & Johnny.

AREA CODE 908

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). Deceived; Ernest Scared Stupid.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—Two Evil Eyes. #2—Shattered; Cool as Ice.

- 932. ELIZABETH—ELMORA**—(352-3483). The Commitments.
- 933. LINDEN—LINDEN FIVE**—(925-9787). #1—Ricochet. #2—Necessary Roughness; Other People's Money. #3—Ernest Scared Stupid. #4—The Super. #5—Suburban Commando; Shattered.
- 934. ROSELLE PARK—NEW PARK**—(241-2525). #1—Ernest Scared Stupid; Deceived. #2—House Party 2. #3—The Butcher's Wife. #4—Other People's Money. #5—Frankie & Johnny.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). The Story of Boys and Girls.
- 936. UNION—UNION**—(686-4373). #1—Frankie & Johnny. #2—The Butcher's Wife.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—Through 10/31: Homicide. Beg. 11/1: 29th Street. #2—The Fisher King. #3—The Butcher's Wife.
- 938. WESTFIELD—TWIN**—(654-4720). #1—Little Man Tate. #2—Paradise.

AREA CODE 201

Bergen County

- 950. BERGENFIELD—CINEMA 5**—(385-1600). #1—House Party 2. #2—Curly Sue. #3—The Fisher King. #4—Ernest Scared Stupid. #5—The Super; Homicide.
- 951. CLOSTER—CLOSTER**—(768-8800). The Butcher's Wife.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—Frankie & Johnny. #2—Ernest Scared Stupid; Shattered. #3—Two Evil Eyes. #4—Hitman.
- 953. EMERSON—QUAD**—(261-1000). #1—The Butcher's Wife. #2—The Super. #3—House Party 2. #4—Frankie & Johnny; Ernest Scared Stupid.
- 956. FORT LEE—LINWOOD**—(944-6900). #1—Other People's Money. #2—Curly Sue.
- 958. OAKLAND—TWIN**—(337-4478). #1—Closed.
- 959. PARAMUS—CINEMA 35**—(845-5070). Dead Again.
- 960. PARAMUS—BERGEN MALL**—(845-4449). City of Hope.
- 961. PARAMUS—ROUTE 4**—(487-7909). #1—The Butcher's Wife. #2—The Fisher King. #3—Paradise. #4—Curly Sue. #5—Other People's Money. #6—Little Man Tate. #7—Shattered. #8—Frankie & Johnny. #9—Cool as Ice.
- 962. PARAMUS—ROUTE 17**—(843-3830). #1—Ricochet. #2—Two Evil Eyes. #3—House Party 2.
- 963. OAKLAND—TWIN**—(337-4477). #1—Dead Again. #2—Necessary Roughness.
- 964. RAMSEY—LOEWS INTERSTATE**—(327-0158). #1—Deceived. #2—The Fisher King.
- 965. RIDGEFIELD—PARK 10**—(440-6661). #1—Cool as Ice. #2—House Party 2. #3—Shattered; The Super. #4—Deceived. #5—Curly Sue. #6—Little Man Tate. #7—The Butcher's Wife. #8—Frankie & Johnny. #9—Other People's Money.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). #1—The Fisher King.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—The Butcher's Wife. #2—Frankie & Johnny. #3—Rambling Rose. #4—City of Hope.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—Ernest Scared Stupid. #2—Deceived; House Party 2. #3—Terminator 2; The Commitments.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—Europa, Europa. #2—Frankie & Johnny. #3—Other People's Money. #4—Paradise.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-8020). #1—Little Man Tate. #2—Paradise. #3—Deceived.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—Other People's Money. #2—Curly Sue. #3—The Fisher King. #4—Through 10/31: Rambling Rose. Beg. 11/1: Year of the Gun.

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NEW YORK
MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be inappropriate for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
NC-17:	No children under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is something in the nature of a promissory note: In itself, the movie is no more than moderately entertaining, but the 30-year old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy, Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. Jane, who is short and pale, with a mass of curly brown hair, wears her big glasses everywhere, even in bed with one of her dismaying boyfriends. A strenuous type who puts herself together with great panache, Antonia is born for success, but it mysteriously eludes her. She's the victim of accident and her own willpower. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. There's a British moldiness to the humor that kills some of the fun. (10/28/91) NR. 10, 55

THE ARCHITECTURE OF DOOM—(1 hr. 39 min.; 1989) Swedish filmmaker Peter Cohen looks to the aesthetics of the Third Reich for answers. NR. 1

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative

Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. Charlie eventually commits a grisly act that brings Barton to life creatively—a sick-joke dénouement that doesn't emerge from the earlier parts of the movie, which are in an observantly satirical style. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. 43, 48, 511, 522, 631, 906

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. After ten years of inactivity and frustration, a once-celebrated artist, living in obscurity and isolation in the French countryside, is inspired by a beautiful young visitor to return to his painting. Directed by Jacques Rivette. With Michel Piccoli, Emmanuelle Béart, and Jane Birkin. NR. 81

BILLY BATHGATE—(1 hr. 48 min.; 1991) Billy Bathgate, a streetwise punk growing up in the Depression, latches on to mobster Dutch Schultz and his unsavory gang as his ticket out of the East Bronx tenements. Directed by Robert Benton. With Dustin Hoffman, Nicole Kidman, and Loren Dean. R. 10, 19, 26, 34, 55, 85, 219, 319, 406, 517, 610, 612, 625

BLACK LIZARD—(1 hr. 26 min.; 1968) In Japanese with English subtitles. Director Kinji Fukasaku's campy film about a jewel heist stars Japan's leading female impersonator, Akihiro Maruyama, as a daring and erotic cat burglar. NR. 1

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Directed by Bruce Beresford. With Lothaire Bluteau. R. 61

THE BOY WHO CRIED BITCH—(1 hr. 45 min.; 1991) A mad dog of a boy terrorizes his beautiful young mother—destroying her home, tormenting her, and ultimately threatening her life. Directed by Juan Jose Campanella. With Candice Love and Harley Cross. NR. 10

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. 37, 813

BUILDING BOMBS—(1 hr.; 1991) A documentary look at the social, emotional, and environmental impact of a U.S. nuclear-weapons plant on the immediate area. Followed by *Deadly Deception* (27 min.; 1991) and two animated shorts. NR. 3

THE BUTCHER'S WIFE—(1 hr. 44 min.; 1991) Reviewed in this issue. PG-13. 12, 18, 24, 40, 53, 66, 79, 152, 160, 200, 206, 213, 216, 219, 302, 304, 305, 306, 315, 401, 406, 505, 512, 516, 517, 524, 530, 603, 606, 608, 610, 612, 613, 621, 625, 635, 702, 703, 706, 709, 715, 718, 755, 801, 816, 820, 902, 905, 912, 922, 934, 936, 937, 951, 953, 961, 965, 967

CITY OF HOPE—(2 hrs. 9 min.; 1991) John Sayles, the novelist who has written and directed five independently produced movies, appeared in his recent pro-

jects to be developing an alarming penchant for draining the life out of interesting subjects. But he's done the opposite this time, pumping up his characters, filling them with tempestuous emotions, while himself displaying a heavy charge of despair. *City of Hope* is about urban rot, yet for all its serious demeanor, it's a kind of slapdash, TV-movie project, a big canvas in which most of the ideas seem generalized and second-hand. We're in "Hudson City," a decrepit postindustrial metropolis that is ruled by a corrupt white mayor and filled with such types as an Italian-American building contractor in league with the Mafia, violent black teenagers, and black politicians bullied by ethnic-chauvinist opportunists. We're in hell—contemporary urban America. Virtually everyone is compromised, torn, unclear. The two principal characters are young men struggling to find their souls: Nick (Vincent Spano), a good-looking lout who wants to get out from under his loving but corrupt dad (Tony Lo Bianco), and Wynn (Joe Morton), a black city councilman who is trying to become the leader of an embattled and aggrieved community that wants power and is indifferent to truth. The movie is a remarkable piece of engineering, but much of the violent speech and sentiment sounds tin-eared and merely serviceable, almost generic, as if Sayles had concocted profane dialogue for characters taken from local-TV news reports. (10/28/91) R. 19, 81, 200, 315, 319, 523, 524, 705, 753, 813, 902, 904, 916, 960, 967

★ **THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wild old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. 3, 19, 41, 61, 504, 521, 522, 704, 762, 912, 932, 969

COOL AS ICE—(1 hr. 33 min.; 1991) Rap artist Vanilla Ice makes his film debut in a motorcycle musical. Directed by David Kellogg. With Kristin Minter. PG. 160, 200, 213, 300, 307, 313, 314, 318, 406, 503, 506, 517, 530, 606, 608, 610, 625, 723, 724, 753, 800, 805, 902, 904, 931, 961, 965

CURLY SUE—(1 hr. 42 min.; 1991) Little orphan Sue (Alisan Porter) and her friendly guardian (James Belushi) teach a rich Chicago lawyer (Kelly Lynch) that there is more to life than torts and Tiffany's. Directed by John Hughes. PG. 7, 18, 33, 60, 85, 155, 158, 160, 204, 206, 210, 213, 217, 219, 220, 222, 304, 306, 313, 316, 319, 322, 406, 503, 504, 505, 507, 509, 517, 520, 523, 524, 530, 600, 606, 610, 612, 616, 619, 621, 625, 627, 705, 706, 708, 709, 714, 723, 724, 756, 759, 803, 817, 818, 822, 900, 901, 905, 917, 950, 956, 961, 965, 972

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliciously convoluted "psychological" thrillers of 45 years ago.

Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. With Robin Williams (unbilled). (9/9/91) R. 9, 26, 36, 45, 309, 314, 515, 522, 908, 959, 963

DECEIVED—(1 hr. 42 min.; 1991) After her husband is mysteriously killed in a car crash, Adrienne Saunders (Goldie Hawn) finds out that he was not the man she thought he was. In her search for the truth, Saunders discovers that she and her daughter are in grave danger. Directed by Damian Harris. PG-13. 10, 19, 26, 36, 55, 66, 152, 158, 160, 200, 215, 216, 305, 306, 307, 314, 319, 322, 400, 504, 505, 509, 512, 522, 524, 530, 606, 608, 610, 611, 621, 625, 636, 716, 722, 755, 759, 803, 805, 817, 818, 904, 912, 922, 930, 934, 964, 965, 969, 971

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. 13

ERNEST SCARED STUPID—(1 hr. 31 min.; 1991) Everyone's favorite know-it-all, Ernest P. Worrell, wakes an evil spirit from its sacred resting place and is cursed with an ancient spell. Directed by John Cherry. With Jim Varney. PG. 36, 152, 160, 200, 211, 218, 222, 309, 314, 317, 319, 400, 511, 522, 530, 606, 608, 611, 621, 625, 631, 636, 714, 722, 753, 755, 759, 800, 817, 818, 905, 918, 930, 933, 934, 950, 952, 953, 969

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Caddie—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. 81, 309, 970

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New

York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. With Amanda Plummer as a proud office frumpkin so awkward she cannot walk down the street without mishap. (9/30/91) R. 7, 18, 38, 60, 85, 200, 206, 219, 302, 304, 310, 315, 406, 504, 505, 506, 512, 513, 514, 516, 517, 519, 528, 533, 600, 606, 608, 610, 611, 612, 621, 625, 634, 635, 700, 702, 706, 707, 708, 724, 755, 760, 801, 816, 820, 902, 905, 920, 937, 950, 961, 964, 966, 972

★ **FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, overaggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts—a gallantly hopeful commercial comedy about love in the age of AIDS and the VCR. The commonplace theme of the movie is that love is impossible but that life without it is more impossible. Banal? Not as it comes off the screen. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. 9, 9, 19, 24, 32, 62, 65, 85, 152, 200, 203, 215, 216, 219, 220, 302, 304, 308, 312, 315, 319, 401, 406, 505, 506, 512, 516, 517, 519, 524, 527, 533, 534, 601, 606, 608, 610, 612, 617, 618, 625, 635, 638, 705, 706, 708, 709, 715, 723, 755, 801, 808, 809, 819, 820, 900, 902, 905, 912, 922, 934, 936, 952, 953, 961, 965, 967, 970

FREDDY'S DEAD: THE FINAL NIGHTMARE—(1 hr. 36 min.; 1991) Rachel Talalay directs Freddy's last hurrah, adding the latest 3-D technology to the special effects that have made this horror-thriller series such a scream. With Robert Englund and Lisa Zane. R. 38, 160, 530, 762, 902, 908

GET BACK—(1 hr. 29 min.; 1991) The concert film of Paul McCartney's Get Back tour, including Beatles songs, film clips of the sixties and seventies, and a special tribute to John Lennon. PG. 53

HIGHLANDER 2: THE QUICKENING—(1 hr. 31 min.; 1991) In the year 2024, the only thing between us and the sun is an energy shield—or is it? The Highlander (Christopher Lambert) struggles to save Earth while saving his own head from the evil dictator (Michael Ironside) of planet Zeist. With Sean Connery and Virginia Madsen. R. 9, 19, 22, 31, 51, 87, 300, 304, 307, 313, 318, 406, 503, 514, 517, 532, 600, 610, 625, 634, 724, 818

HITMAN—(1 hr. 34 min.; 1991) Chuck Norris is a New York City cop sent undercover to expose a drug-smuggling ring run by the mob. R. 6, 20, 25, 31, 52, 68, 89, 150, 152, 157, 158, 160, 208, 211, 218, 220, 222, 300, 309, 316, 319, 406, 511, 514, 517, 522, 530, 600, 606, 608, 610, 616, 618, 621, 625, 634, 708, 714, 715, 800, 810, 815, 818, 901, 904, 910, 952

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's taut but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Perhaps because *Homicide*'s a way of confronting Mamet's own Jewishness, his finest filmmaking to date is in the scenes setting up Bobby's spiritual crisis; they bare racial wounds with a ferocious honesty. It's racial fury that first triggers Bobby's search for his Jewishness—he's flabbergasted when a black superior calls him a "little kike"—and Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it,

though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. Whether snapping off quips or purring with bad faith as he woos a heartbroken mother into betraying her son, this beaky actor gives Bobby an emotional density the script doesn't really earn. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. 10, 10, 19, 63, 206, 304, 311, 315, 514, 523, 526, 527, 533, 608, 616, 631, 639, 703, 709, 723, 805, 816, 920, 937, 950

HOUSE PARTY 2—(1 hr. 34 min.; 1991) The homeboys grow up and apart—Play attempts to find fame and fortune in the music world while Kid heads off to college. Directed by Doug McHenry and George Jackson. With R. 2, 9, 20, 20, 33, 33, 52, 68, 87, 87, 91, 150, 152, 155, 156, 157, 158, 158, 160, 160, 204, 208, 210, 211, 214, 218, 220, 222, 300, 307, 310, 314, 317, 400, 500, 503, 510, 520, 530, 532, 601, 606, 608, 610, 625, 634, 706, 714, 753, 803, 810, 815, 819, 901, 902, 904, 911, 934, 950, 953, 962, 965, 969

IRON MAZE—(1 hr. 42 min.; 1991) Fifty years after World War II, the ill feelings harbored by the steelworkers of a Pennsylvania mill town toward the financially dominant Japanese are uncovered when the son of a Japanese billionaire is found nearly dead. Directed by Hiroaki Yoshida. With Bridget Fonda, Jeff Fahey, J.T. Walsh, and Hiro Murakami. R. 10, 26, 38, 44, 307, 319, 625

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. 3

LITTLE MAN TATE—(1 hr. 39 min.; 1991) Jodie Foster has played it safe in her directorial debut—a sweet little movie about a seven-year-old prodigy torn between his mother, a warmhearted waitress played by Foster, and a bratty child psychologist (Dianne Wiest) who nourishes his genius but has all the emotional warmth of a slot machine. Though there is a sensitive performance from young Adam Hann-Byrd, Foster's real subject is women. Even as she offers a quietly radical vision of family life, in which a child is raised by two women with no discernible interest in men, she falls into retro cliché, suggesting that the career woman is hopelessly inadequate because she hasn't given birth and doesn't know how to cook meat loaf. (Powers, 10/21/91) PG. 18, 34, 62, 85, 158, 160, 203, 210, 214, 219, 302, 304, 305, 315, 406, 500, 505, 506, 512, 513, 514, 517, 523, 533, 606, 608, 610, 612, 616, 625, 636, 700, 702, 706, 714, 718, 719, 724, 755, 802, 807, 809, 820, 900, 904, 912, 916, 938, 961, 965, 971

LA MAISON ASSASSIN@EE—(1 hr. 50 min.; 1991) In French with English subtitles. An orphan returns to the village where his entire family was brutally murdered 24 years, searching for answers—and revenge. Directed by Georges Lautner. With S@eraphin Monge and Marie Dormeur. NR. 14

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. 50

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) In French with English subtitles. A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Philippe Caubere. G. 14, 534

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) In French with English subtitles. A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. 14, 534

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of

sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. 1*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. 5, 5, 49

NECESSARY ROUGHNESS—(1 hr. 48 min.; 1991) After a rap on the knuckles from the NCAA, the coaches at Texas State must clean up their act—no ringers, no free rides, no cheating. The result? A comedy about a very amateur football team. Directed by Stan Dragoti. With Scott Bakula, Robert Loggia, Harley Jane Kozak, and Sinbad. PG-13. 38, 606, 762, 906, 908, 918, 933, 963

OTHER PEOPLE'S MONEY—(1 hr. 40 min.; 1991) Reviewed in this issue. R. 9, 19, 24, 33, 64, 85, 152, 155, 158, 160, 204, 206, 210, 214, 217, 219, 220, 300, 301, 306, 313, 319, 406, 502, 503, 505, 506, 507, 517, 520, 524, 527, 530, 532, 603, 606, 608, 610, 619, 621, 625, 627, 634, 705, 706, 708, 709, 723, 724, 753, 756, 764, 802, 808, 818, 819, 821, 900, 901, 905, 920, 933, 934, 956, 961, 965, 970, 972

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin*. Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. 19, 26, 55, Read 157, 214, 219, 301, 308, 311, 406, 501, 512, 523, 524, 526, 533, 601, 606, 608, 611, 613, 619, 625, 638, 706, 715, 753, 755, 808, 917, 938, 961, 970, 971

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingston's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. 14, 813

★ **RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. Directed by Martha Coolidge and written by the veteran novelist and scriptwriter Calder Willingham, *Rambling Rose* is one of the few movies about goodness that are neither stuffy nor humorless. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. 9, 22, 51, 83, 601, 523, 621, 807, 906, 967, 972

THE RAPTURE—(1 hr. 42 min.; 1991) Inept. Mimi Rogers plays Sharon, a Los Angeles telephone operator who has nothing to do all day but say, "What city, please?" into the mouthpiece. At night, however, she pursues pleasure, roaming about the city with a classy European degenerate (Patrick Bauchau), picking up strangers and doing dirty things with them. She tries to blank herself out, but she can't. She's unsatisfied, she's bored, life is hollow and empty. She joins a Christian evangelical cult, but that turns out to be hollow and empty, too. The first-time writer-director, Michael Tolkin, has publicly deplored his own inexperience, and one can only agree with him. Tolkin has done something awfully stupid. He has stripped existence of all its color, pleasure, and animation in order to demonstrate that . . . life is sterile. Indeed it is in Tolkin-land. The movie is so remote and affectless that it seems to be some sort of put-on; we're pulled up short when we discover that Tolkin is dead serious. Los Angeles, clearly, is no place to make spiritual movies. Miss Rogers, as they say, stretches herself, but the rack is not necessarily the best place for an actress to grow. The performance is more a curiosity than anything. Poor Rogers: After all that fornicating

and praying, she never does get to experience rapture. (10/14/91) R. 3, 54

RESIDENT ALIEN—(1 hr. 25 min.; 1991) A "docu-movie"—a curious combination of fact and fiction—about the sexual revolutionary and wit Quentin Crisp and his adventures in Manhattan. Directed by Jonathan Nossiter. With John Hurt, Holly Woodlawn, and Sting. NR. 3

RICOCHET—(1 hr. 45 min.; 1991) A story of revenge about two men—a district attorney and the killer he put away years ago—and the mutual hatred that ties them together. Directed by Russell Mulcahy. With Denzel Washington and John Lithgow. R. 7, 18, 33, 42, 85, 91, 152, 157, 158, 160, 160, 210, 214, 219, 222, 300, 306, 310, 317, 318, 406, 503, 505, 510, 530, 530, 606, 608, 625, 706, 723, 724, 818, 902, 905, 918, 933, 962

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—(1 hr. 49 min.; 1991) A jaunt through the social history of the latter half of the twentieth century with Lily Tomlin. Written by Jane Wagner. PG-13. 46

★ **SEX, DRUGS, ROCK & ROLL**—(1 hr. 36 min.; 1991) Eric Bogosian's brilliant collection of dramatic monologues—recorded live from a performance in which the characters are often split between love and hatred, between self-assertion and self-denial. Bogosian says that the different people he creates are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He is a satirist, a moralist, an actor, a comic, and his most important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves. The kicker is that their self-knowledge doesn't keep them from behaving badly. On the contrary, confessing lets them off the hook. The characters include a rasping addict; an old derelict who is obsessed with garbage; and a pretentious British rock star who keeps warning the kids listening to him about cocaine and hash but can't stop boasting of all the wonderful times he's had—on drugs. John McNaughton is the director. (9/16/91) R. 3, 630

SHATTERED—(1 hr. 37 min.; 1991) R. When a car wreck leaves Dan Merrick with amnesia, his attempts to remember with the help of a private investigator turn into a dangerous foray into a dark but intriguing past. R. 10, 19, 26, 31, 44, 80, 152, 156, 158, 160, 200, 213, 219, 305, 307, 315, 318, 406, 503, 510, 521, 530, 606, 608, 619, 625, 631, 634, 706, 722, 722, 724, 815, 904, 908, 917, 931, 933, 952, 961, 965

SHOWDOWN IN LITTLE TOKYO—(1 hr. 17 min.; 1991) Dolph Lundgren and Brandon Lee (son of Bruce Lee) star as cops who use karate kicks to stop an ancient Japanese criminal cult from infiltrating America's underworld. Directed by Mark L. Lester. R. 37

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdote, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. 14

★ **THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In Italian with English subtitles. In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. 10, 935

SUBURBAN COMMANDO—(1 hr. 25 min.; 1991) Hulk Hogan stars as a space commando hiding from inter-

galactic bounty hunters in a California suburb. Action, adventure, comedy, and plenty of special effects; directed by Burt Kennedy. With Christopher Lloyd and Shelley Duvall. PG. 38, 160, 320, 514, 517, 522, 530, 601, 608, 621, 816, 900, 906, 933

THE SUPER—(1 hr. 24 min.; 1991) A New York slum-lord learns some tough—and dirty—lessons when he is sentenced by the court to live in one of his own run-down buildings. A comedy with Joe Pesci, Vincent Gardenia, Madolyn Smith Osbourne, and Ruben Blades. R. 19, 33, 152, 158, 160, 200, 211, 213, 217, 218, 219, 300, 304, 307, 313, 314, 319, 406, 503, 506, 514, 517, 530, 608, 610, 611, 619, 625, 706, 722, 816, 818, 900, 902, 904, 911, 912, 933, 950, 953, 965

★ **TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. T2 delivers. The plot is absurdly pre-tentious and vaguely hypocritical. Yet portentous as the movie is, many of the special effects and thrills are witty. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. With Linda Hamilton and Edward Furlong. (7/15/91) R. 38, 320, 522, 757, 969

THOUSAND PIECES OF GOLD—(1 hr. 45 min.; 1991) The true story of a Chinese woman who is sold into slavery to save her starving family. She is transported halfway around the world and ends up as one of the many immigrants who shaped the American frontier. With Rosalind Chao and Dennis Dun. NR. 3

TWENTY-ONE—(1 hr. 49 min.; 1991) A saucy portrait of 21-year-old Katie—a temporary secretary whose real life begins after five. Katie's candid confessions reveal a modern coming-of-age story as she looks for love in all the wrong places. Directed by Don Boyd. With Patsy Kensit. R. 21, 44

29TH STREET—(1 hr. 41 min.; 1991) Frank Pesce has always been a lucky guy, but his luck is about to run out—just as soon as he wins the New York State lottery. Directed by George Gallo. With Danny Aiello and Anthony LaPaglia. R. 217, 219, 304, 311, 319, 406, 503, 514, 610, 625, 707, 723, 920, 937

TWO EVIL EYES—(1 hr. 35 min.; 1991) A horror thriller directed by George Romero and Dario Argento. R. 12, 18, 38, 89, 150, 155, 157, 158, 160, 200, 211, 217, 218, 222, 300, 303, 307, 313, 314, 317, 318, 406, 503, 506, 507, 514, 517, 530, 532, 606, 608, 610, 618, 621, 625, 634, 723, 724, 900, 902, 904, 918, 931, 952, 962

WHORE—(1 hr. 28 min.; 1991) Already banned in Ireland, this controversial film looks at the reality of prostitution beyond the popular myths. Directed by Ken Russell. With Theresa Russell. NC-17. 9, 38

YEAR OF THE GUN—(1 hr. 51 min.; 1991) John Frankenheimer—the man who brought you *The Manchurian Candidate*—directs a highly styled thriller about an American journalist whose novel on Italian terrorism hits a little too close to home. With Andrew McCarthy and Valeria Golino. R. 26, 44

REVIVALS

ANNIE HALL—(1 hr. 33 min.; 1977) One of Woody Allen's best, an almost perfect blending of satire and romance. This was the first movie in which Woody jetisoned his schlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. 8

BLOOD SIMPLE—(1 hr. 36 min.; 1984) The amazing debut feature by the Coen brothers—Joel directed, Ethan produced, and together they wrote the script. A sex-driven crime story like those of James M. Cain, the film has a slightly hokey style. The crazy double crosses and misunderstandings concern a bored near-slut, the bartender she convinces to run away with her, her husband, and the vicious detective her husband hires. 8

MANHATTAN—(1 hr. 33 min.; 1979) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring beautiful young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense, intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. 8

THEATER

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BROADWAY

Previews and Openings

Wednesday, October 30

NICK AND NORA—Barry Bostwick and Joanna Gleason and a brand-new Asta star in a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man*. The book and direction are by Arthur Laurents, music by Charles Strouse, lyrics by Richard Maltby Jr., and the costumes are by Theoni V. Aldredge. Featured in the cast are Christine Baranski, Thom Sesma, Faith Prince, Chris Sarandon, Kip Niven, Michael Lombard, Jeff Brooks, Josie de Guzman, Remak Ramsay, and Debra Monk. Previewing now prior to a 11/10 opening. Tuesday–Saturday at 8, Saturday at 2, and Sunday at 3 p.m.; \$40 to \$60; Wednesday at 2 p.m., \$30 to \$50. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Jason Robards and Judith Ivey in a 2-character play by Israel Horowitz, set in Gloucester, focusing on the relationship between an irascible, retired high-school teacher and his feisty live-in housekeeper (a former student); directed by Zoe Caldwell. Monday–Saturday at 8, Wednesday and Saturday at 2; \$27.50–\$42.50. Previews start 10/30 prior to a 11/7 opening. **Music Box**, 239 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

Now Playing

ANDRÉ HELLER'S WONDERHOUSE—For a “Salute to Olga,” a fictional retired Lilliputian performer on her 70th birthday, Olga’s husband, Igor (3’6”), has rented the abandoned Wonderhouse Theater for the surprise occasion and gathered a stellar array of their old friends who are variety artists from around the world; designed and directed by André Heller himself. Stage designs are by the late Erté. Tuesday–Saturday at 8; Wednesday at 2 (\$30 to \$40), and Saturday at 2, Sunday at 3 p.m. At all other performances tickets are \$35–\$45. At the **Broadhurst Theater**, 235 West 44th Street (239-6200) 2 hrs. (no intermission). **IRLS**

CATS—A musical based on T. S. Eliot’s delightful *Old Possum’s Book of Practical Cats*, and presented with a first-rate cast of 23 talented American “cats”; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and with Trevor Nunn’s canny and effervescent direction, there’s almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m., \$32 to \$50. Saturday at 2 p.m., Sunday at 3 p.m., Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m., \$42.50 to \$60. At the **Winter**

Garden Theater, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. •• **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart’s imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., \$40 to \$60. At the **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 30 mins. • **IRLS**

DANCING AT LUGHNASA—(Pronounced LOO-nuh-suh): Brian Friel’s 1991 award-winning play, set in Donegal in 1936, focuses on 5 unmarried sisters and their missionary brother, who are barely scraping by to make ends meet; directed by Patrick Mason. The original Abbey Theater cast (Brid Brennan, Brid Ni Neachtain, Catherine Byrne, Donald Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy) will play the first 20 weeks of the run. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; \$30 to \$42.50. **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

GRAND HOTEL—*The Musical*: By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s and is directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marcéau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m.; \$40 to \$60. Opened: 11/12/89. **Martin Beck Theater**, 302 West 45th Street (239-6200). 2 hrs. •• **IRLS**

THE HOMECOMING—Lindsay Crouse and Roy Dotrice star in a revival of Harold Pinter’s 1967 Tony award-winning play, directed by Gordon Edelstein and featuring in the cast Daniel Gerroll, Jonathan Hogan, Reed Diamond, and John Horton. An attractive woman visits an all-male eccentric household and sets off a chain reaction of sexual intrigue and games of one-upmanship. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; \$25 to \$35; runs through 11/24. A Roundabout Theater production at the **Criterion Center**, Broadway at 45th Street (869-8400). 2 hrs. **IRLS**

LOST IN YONKERS—Rosemary Harris, Bruno Kirby, and Jane Kaczmarek star in Neil Simon’s splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize). Production is staged commendably by Gene Saks. It is set in 1942, and focuses on a German-Jewish tennismag grandmother who rules her home with an iron fist. Her teenage grandsons move in with her when their father goes south to work. The ensemble acting, with Mark Blum, Jamie Marsh, Benny Grant, Lauren Klein, is flawless. Opened: 2/21/91. Monday through Saturday at 8, Wednesday and Saturday at 2; \$27.50 to \$45. At the **Richard Rodgers Theater**, 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISÉRABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schönberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert DuSold, J. Mark McVey (Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a life-

long struggle to evade capture. Opened: 3/12/87. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$25–\$50. 200 tickets (\$16) available at b.o. Monday–Thursday for students and senior citizens with I.D.; 2 to a person. **Imperial**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. •• **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance; score by Claude-Michel Schönberg, lyrics are by Alain Boublil and Richard Maltby Jr., and the direction by Nicholas Hytner. The story tells of love and self-sacrifice, involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. With Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role at Wednesday matinees at 2 p.m. and Saturday evenings at 8 p.m. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; \$30 to \$100. Opened: 4/11/91. **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

ON BORROWED TIME—George C. Scott brings his towering presence to (and is also the director of) a revival of Paul Osborn’s comic fantasy, based on the L. E. Watkins novel, which tells about a grandfather and his adoring, orphaned grandson (Matthew Porac). Together they encounter Death in the human form of Mr. Brink and trick him into climbing an apple tree. Through some magical power Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. Featured in the cast are Conrad Bain, Bette Henritze, Nathan Lane, Teresa Wright, and Matthew Porac. Tuesday through Thursday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; \$36; Friday and Saturday at 8 p.m., \$40; runs through 1/5/92. **Circle in the Square**, 1633 Broadway at 50th Street (239-6200). 2 hrs. 25 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy’s novel, *My Love, My Love*, set in the Caribbean on an unnamed island, about a peasant girl’s passion for a wealthy landowner’s son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens; the music is by Stephen Flaherty; the choreography is by Graciela Daniele, who is also the director. Featured in the cast are Vanita Harbour, Eric Riley, Rozz Morehead, Ellis Williams, Milton Nealy, Nikki Rene, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, Ibijoke Akinola. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$27.50–\$50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater**, 222 West 45th Street (239-6200). 90 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince’s musical, now in its fourth successful year, which is based on Gaston Leroux’s novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. With Karen Culliver (the Creature’s love and protegee), Hugh Panaro, Catherine Ulisse, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Gary Rideout. Monday–Saturday at 8, Wednesday and Saturday at 2; \$35 to \$60. Opened: 1/26/88. **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. •• **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett’s novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics are by Marsha Norman; the music is by Lucy Si-

THEATER

mon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. \$35 to \$60; Wednesday at 2 p.m., \$30 to \$52.50, Saturday at 2 p.m., \$30 to \$55. Opened: 4/25/91. At the **Saint James Theater**, 246 West 44th Street (239-6200). 2 hrs. 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$37.50-\$45. Opened: 11/8/90. At the **Vivian Beaumont**, main floor in the Lincoln Center complex, 150 West 65th Street (239-6200). 1 hr. 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; succulent music by Cy Coleman; lyrics by Comden and Green. In the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday-Saturday at 8; Saturday and Wednesday at 2; \$25-\$60. Opened: 5/1/91. **Palace**, 1564 Broadway at 47th Street (307-4100). Two hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—Songs of Kander and Ebb. A musical entertainment celebrating the 26 years of compositions by composer John Kander and lyricist Fred Ebb; directed by Scott Ellis, and choreographed by Susan Stroman. Tuesday through Saturday at 8; Sunday at 3, Saturday and Wednesday at 2; \$37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

ABSOLUTELY RUDE—Musical-comedy collection of songs and skits about current people and topics, including Cardinal O'Connor, Kitty Kelley, Pee-wee Herman, and the Guardian Angels. Music and lyrics by Rick Crom; directed by John McMahon; \$12. **Comedy Cellar**, 117 MacDougal Street (254-3630).

APPROXIMATING MOTHER—Kathleen Tolan's play, directed by Gloria Muzio, takes a look at the complexities of motherhood as one woman's decision to adopt a baby raises a multiplicity of images and issues related to childbearing. Tuesday-Saturday at 8, Saturday at 2 p.m., Sunday at 3 p.m.; \$20; from 10/29. A Women's Project production, at the **Judith Anderson Theater**, 422 West 42nd Street (873-3767).

THE BABY DANCE—Jane Anderson's play stars Linda Purl and Stephanie Zimbalist; directed by Jenny Sullivan. It revolves around an upscale couple who bypass adoption services to acquire the unborn child of an overburdened southern family. Tuesday through Thursday at 8, Sunday at 7, \$30; Friday at 8, Saturday at 6:30 and 9:30, Sunday at 3, \$35. (Special performances 10/30 at 3 and 8; none on 10/31.) **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

BABYLON GARDENS—Timothy Hutton and Mary Louise Parker star in Timothy Mason's look at young couples battling to bridge the gap between the haves and the have-nots in the crush of Manhattan's Lower East Side; directed by Joe Mantello. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; \$24 to \$32.50; through 11/3. **Circle Repertory**, 99 Seventh Ave. So. (924-7100).

THE BALCONY—Jean Genet's drama, directed by Edward Berkeley, takes place in a brothel where men act out their political as well as sexual fantasies. Wednesday

through Saturday at 8 p.m., Sunday at 7 p.m., Monday at 8 p.m.; \$12; through 11/10. Willow Cabin production at **INTAR**, 508 West 53rd Street (886-1889).

BEAU JEST—James Sherman's story of a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (Tom Hewitt as a Jewish doctor), an out-of-work actor hired to play her fictitious suitor; directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander and Bernie Landis. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$25-\$32.50. **Lamb**, 130 West 44th Street (997-1780).

BEGGARS IN THE HOUSE OF PLENTY—John Patrick Shanley's play takes place over 30 years in the history of a Bronx family where two brothers grow and adapt differently to their father's hostile and hard-edged manner. Featured in the cast are Loren Dean, Jayne Haynes, Dana Ivey, Laura Linney, Jon Tenney, Daniel von Bargen. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; \$25; through 11/6. At Manhattan Theater Club's **City Center Stage II**, 131 West 55th Street (581-7907).

THE BELLS—A one-man (Everett Quinton), one-hour bit of late-night madness, adapted by Everett Quinton from M. M. Erckmann and Chatrian's *The Polish Jew*, by Leopold Lewis, starring Everett Quinton, and directed by Eureka. Friday at 11 p.m., Saturday at 10 p.m.; \$15; from 11/1. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; featuring and directed by Everett Quinton, with Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; \$25; from 10/31. At the **Charles Ludlam**, 1 Sheridan Square (989-6524).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, Michael McLernon, and Douglas Gibson. Wednesday through Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; \$20. At **The Courtyard**, 39 Grove Street (869-3530).

BON APPETIT—"An Evening With Jean Stapleton," with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical Julia Child recipe for Gâteau au Choclat. Call theater for playing schedule, as it varies; \$22-\$27; through 12/15. At the **CSC Repertory**, 136 East 13th Street (677-4210).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Wednesday through Saturday at 8:30 p.m.; \$15. **Duo Theater**, 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast: Nick Wyman, Larry Storch, Susan Giosa, and Ronald Macone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3; \$32.50 to \$35. At the **Promenade**, Broadway at 76th Street (580-1313).

CABARET VERBOTEN—Created by Jeremy Lawrence, show tells the true story of some of the extraordinary talents from Germany between the wars, forced to give up their work or join the National Socialist Party. Featured in the cast are John Rubinstein, Carole Shelley, Mark Nelson, and Betsy Joslyn. Phone theater for dates and times. \$22 to \$27; through 11/24. **CSC Repertory**, 136 East 13th Street (677-4210).

COMPANY—A musical comedy (winner of Drama Critics Circle and Tony awards-Best Musical), with music and lyrics by Stephen Sondheim, book by George Furth; directed by Tom Klebbo, and featuring a cast of 14. All profits go to benefit Equity Fights AIDS. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; \$25; 11/5-17. **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

DISTANT FIRES—Kevin Heelan's play, directed by Clark Gregg, examines the relationships among 6 laborers on a construction site the day after race riots in Ocean City, and deals with the far-reaching consequences of racial unrest and prejudice within one's own race. With Giancarlo Esposito, Jack Wallace, Jordan Lage, Ray Anthony Thomas, and Todd Weeks. Through 11/2; \$12; Monday through Saturday at 8. **Atlantic Theater**, 336 West 20th Street (645-8755).

THE DRESSING ROOM—Kunio Shimizu's comedy, translated by John K. Gillespie, adapted by Chiori Miyagawa, and directed by Kati Kuroda. Caught in an illusion warp, four aspiring actresses prepare for the greatest roles of their lives. The four are portrayed by Shizuko Hoshi, Carol A. Honda, Constance Boardman, and Mary Lee. Tuesday-Friday at 8, Saturday at 2 and 8; 10/29 through 11/30 (holiday performances 11/27 and 29 at 2 p.m.); \$22. A Pan Asian Repertory Theater production at **Playhouse 46** in St. Clement's Church, 423 West 46th Street (245-2660).

THE FANTASTICKS—The longest-running show on or off Broadway (in its 32nd year!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday-Friday at 8, Saturday at 7 and 10 p.m., Sunday at 3 and 7:30 p.m.; \$28 to \$32. Opened: 5/3/60. At the **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, and featuring in the cast Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Eliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday-Friday at 8, Saturday at 3 and 8, and Sunday at 2 and 5; \$20. At the **John Houseman**, 450 West 42nd Street (564-8038).

FOLKS REMEMBER A MISSING PAGE—James E. "Sonny Jim" Gaines stars in his own play, which visits the glory days of Harlem through the eyes of a homeless elder citizen; directed by Andre Mtumi. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, Sunday at 2:30 p.m.; \$22. At the **Nat Horne Theater**, 440 West 42nd Street (575-0467). **CLOSED**.

FORBIDDEN BROADWAY 1991 1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here, plus favorites back by popular demand, and spoofs on the current season's flops (as well as its hits). Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Michael McGrath, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; and Sunday at 3:30 p.m. and 7:30 p.m.; \$32.50 to \$35. At the **Theater East**, 211 East 60th Street (838-9090). ●●

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Greg Jbara, Drew Geraci, Steve Gunderson. Tuesday-Friday at 8 p.m., Saturday at 7:30 and 10:30; Sunday at 3 and 7:30 p.m.; \$30-\$35. Opened: 5/20/90. **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With Jacqueline Williams, Sybil Walker, Cheryl Lynn Bruce. Saturday at 8; Saturday and Sunday at 2; Sunday at 6; \$29-\$33; from 10/29. **Circle in the Square** (Downtown) Theater, 159 Bleeker Street (254-6330).

FUTZ—A revival of Rochelle Owens's play, directed by Tom O'Horgan, dealing with violence and intolerance in America, and built on the love story of a reclusive farmer for his sow. With Peter Craig, Michael Warren Powell, John Baskos (as Futz), Marilyn Roberts, John Moran, Penny Arcade, and Kimberly Flynn. Wednesday through Sunday at 7:30; through 11/3; \$12 to \$15. **La MaMa, E.T.C., Annex Theater**, 74a East 4th Street (475-7110).

GENEVA—George Bernard Shaw's play in which an imaginary League of Nations with the allegorical fig-

THEATER

ures of Hitler, Mussolini, Franco, eyed by foreign ministers, Soviet commissars, third-world dictators, Jewish refugees, bishops, journalists and typists, are put on trial in a courtroom, wired for radio and broadcast to the world; directed by Casey Kizziah. With Dan Snow, Craig Smith, Grant Neale, James Sterling, Harris Berlinsky, Charles Mitchell. Thursday-Saturday at 8; Sunday at 3; \$16; through 12/6. **Bouwerie Lane**, 330 Bowery (677-0060).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. With Angela Goethals, Chandra Wilson, Peter Appel, Nora Cole, Harry Murphy, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$30-\$35. From 11/2, Tuesday-Friday at 8; Wednesday at 2, Sunday at 3, Saturday at 6; \$30-\$35. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

IN THE JUNGLE OF CITIES—Bertolt Brecht's early pre-Marxist play, in which he describes the homelessness and decay of the inner city; translated by Gerhard Nelhaus, directed by Anne Bogart. With Raul Aranas, Royston Scott, Mario Arrambide, Rene Rivers, Karen Evans-Kandel, Ruth Maleczek, Greg Mehrtens, Brian Jucha, David McIntyre, Terry O'Reilly, Fanni Green. Tuesday-Sunday at 8, Saturday, Sunday at 3; \$25; from 10/29. Mabou Mines, **Public Theater**, 425 Lafayette Street (598-7150).

IRON BARS—Written by playwright (and now president of Hungary) Arpad Goncz, this dark comedy tells of a fictionalized dictatorship and an artist's inability to cope with freedom; directed by Andre de Szekezy and Laszlo Vamos. 11/6 through 12/1; \$20 to \$24. A Riverside Shakespeare Company production at **Playhouse 91**, 316 East 91st Street (831-2000).

ISLAND MEMORIES—Repertory: Carmen De Lavallade and Ernestine Jackson star in *Island Memories*, Ina Cesaire's tale of Martinique country and city life as evoked in the memories of two elderly women. Translated by Christiane Makward and Judith Miller, and directed by Dianne Kirksey-Floyd. Friday, Saturday, Monday, Tuesday at 8, Sunday at 3; 11/1-5; \$15. Arthur French stars in Maryse Conde's *The Hills of Massabielle*, set in a small Guadeloupe town discovered by white tourists, about the conflict between the villagers and a young town rebel; directed by Cynthia Belgrave. Tuesday-Saturday at 8, 11/12-16; \$15. **UBU Repertory**, 15 West 28th Street (679-7562).

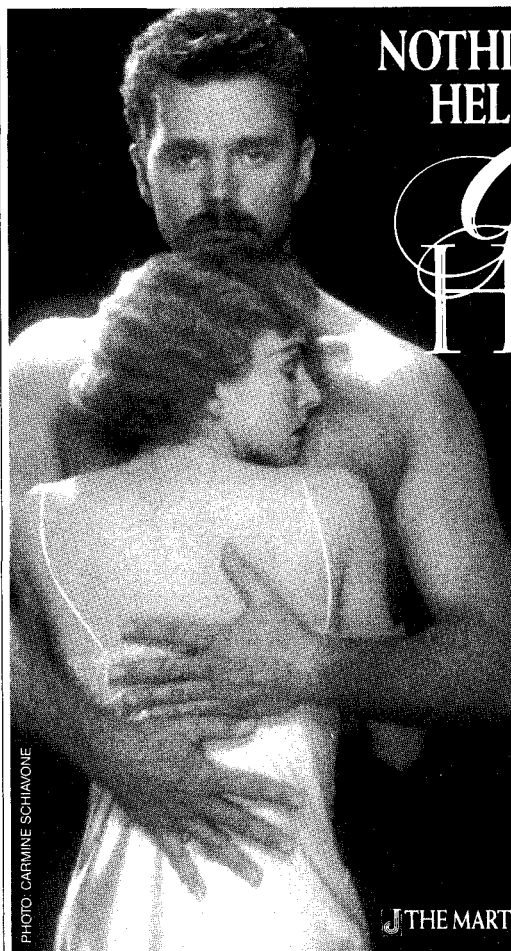
JOY SELECTION—Stuart Duckworth's play, set on the day of the Kent State shootings, starts in the Detroit apartment of a high-school choral instructor; directed by Seth Gordon. Tuesday through Sunday at 8; from 11/24; \$12. At the **Primary Stages Company Theater**, 354 West 45th Street (333-7471).

JUST A NIGHT OUT—Richard and Susan Turner's musical about a traveling band of performers on a dying circuit, making an effort to survive. With Ron Wyche, Bruce Butler, Juju Harty, Chandra Simmons, Althea McQueen, Messeret Stroman, Deborah Keeling. Wednesday and Sunday at 3 and 7:30, Thursday and Friday at 7:30, Saturday at 3:30 and 7:30; \$20 and \$22.50. A Negro Ensemble Company production at the **Top of the Gate**, 160 Bleecker Street (475-5120).

THE LADY'S NOT FOR BURNING—Christopher Fry's classic comedy centering on the relationship between a passionate young woman accused of witchcraft and a life-weary soldier. With Mark Allen and Elizabeth Mialqret, directed by Douglas Herdt. Thursday-Saturday at 8, Saturday and Sunday at 3; 10/31-11/24; %15. **Theater 603**, 311 West 43rd Street (971-8768).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tilling. With Roxanne Hart, Anthony Heald, Jonathan Hadary, Hillary Bailey-Smith. Tuesday-Saturday at 8; Wednesday, Saturday, Sunday at 2:30; \$35. Manhattan Theater Company at **City Center's Stage I Theater**, 131 West 55th Street (581-7907).

THE LOVING KNIFE—Albert Asermely's play (written 25 years ago), set in Baghdad, 1958, depicts the days leading up to Saddam Hussein's Baathist's party overthrow of the monarchy. At present a troupe of American dancers is playing the National Theater (where the action takes place); directed by Ross Meyerson.



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Wednesday-Saturday at 8; \$10; through 11/9. **Church of Christ**, 48 East 80th Street (969-0146).

THE MARRIAGE CONTRACT—Ephraim Kishon's comedy with music revolves around the search for a "Ketuba", a Jewish marriage certificate which the parents of the groom want the parents of the bride to show them before they will permit the marriage; directed by Howard Rossen. Featured in the cast are Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, and Shira Flam. This production is in Yiddish, but with simultaneous English translation through headsets. Saturday at 8, Sunday at 2 and 5:30; \$18-\$20; through 1/12/92. At the **Folksbiene Theater**, 123 East 55th Street (755-2231).

THE NOVELIST—Gretchen Walther and Will Lyman star in Howard Fast's fictional account of a chapter in the life of Jane Austen detailing her love affair with a captain, their first meeting, and their short and intense relationship; directed by Sam Schacht. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, Sunday at 3 p.m.; \$22; through 11/3. At the **Theater Row Theater**, 424 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday-Thursday at 8:30; Friday and Saturday at 8, 8:35; Saturday and Wednesday at 2, Sunday at 3; \$32.50. Opened 12/12/85. **Douglas Fairbanks**, 432 West 42nd Street (239-4321). ●●

OUR LADY OF PERPETUAL DANGER—Kevin Cristaldi, Mary Tahmin, Robert Arcaro in Adam Kraar's play, set in an Italian-American neighborhood, about an investigative reporter working on a story involving his wife's ex-lover; directed by Joel Bishoff. Monday and Tuesday at 8, Saturday at 2:30 and 8:30; \$12. **Judith Anderson**, 422 West 42nd Street (1/718-858-2556).

OUR LADY OF THE TORTILLA—Luis Santairo's comedy; directed by Max Ferra, is about a college student who brings his Anglo girlfriend to meet his family and tries to disguise their Latin ways, only to be thwarted by a spinster aunt who has a religious vision while baking tortillas. English: Wednesday and Friday at 8, Saturday at 3. Spanish: Thursday and Saturday at 8 p.m., Sunday at 3 p.m.; through 11/10; \$20. At the **INTAR Theater**, 420 West 42nd Street (869-3530).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest, but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamour-esse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday-Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; \$32.50 to \$35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat," and the duck and the anvil. Wednesday through Friday at 8 p.m., Saturday at 3 p.m., 7 and 10; Sunday at 3 and 7 p.m. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller, about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime," directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday-Saturday at 8, Sunday at 3 and 7, Wednesday and Saturday at 2; \$30. At the **Theater Four**, 424 West 55th Street (695-3401). ●●

A PIECE OF MY HEART—Shirley Lauro's play, suggested by Keith Walker's book, tells of Vietnam where six courageous American women who served as nurses struggle to make sense of a war that irrevocably changed them and a nation that shunned them; directed by Allen R. Belknap. With Annette Helde, Novella Nelson, Sharon Schlarth, Tom Stechschulte, Cynthia Carle, Kim Miyori, Corliss Preston. Tuesday through Saturday at 8 p.m., Sunday at 7, and Saturday and Sunday at 2:30; through 11/24; \$35. Manhattan Theater Club production at the **Union Square Theater**, 100 East 17th Street (581-7907).

PROMISED LAND—Francis Ruivivar, Michael Oberlander, Jahneen, Dana Cote, and Wendy Oliver in a musical by George Fischhoff celebrating the struggles for freedom as a tale of courage and triumph, directed by Peter Bennett; choreography by Mercedes Elling-

ton. Wednesday-Saturday at 8, Sunday at 7, Wednesday and Saturday at 2, Sunday at 3; \$25. Lambs at the **Little Theater**, 130 West 44th Street (997-1780).

THE RADIANT CITY—Created and directed by Theodora Skiptares, theater work uses puppets, sculpture, film, slides and music (score by Christopher Thall; lyrics by Andrea Balis; singers Lisa Kirchner and Will Badgett) to illuminate the history of the city and the life and career of master-builder Robert Moses. With dancers and performers Ed Greenberg, Cora Hook, Michael Preston, Cathy Shaw. Tuesday-Saturday at 8; Saturday at 2; Sunday at 3; \$26. At the **American Place Theater**, 111 West 46th Street (840-3074).

RAGS—Christa Moore, Steven Keats, Jan Neuerger, and Ann Crumb have leading roles in a revised version of the 1986 musical focusing on the lives of Jewish immigrants in New York at the turn of the century. Book by Joseph Stein, music by Charles Strouse, lyrics by Stephen Schwartz, choreographed and directed by Richard Sabellico. Tuesday through Saturday at 8, Sunday at 2 and 7; \$30; 11/2 through 12/15. An American Jewish Theater production at the **Susan Bloch Theater**, 307 West 26th Street (633-9797).

REPERTORIO ESPANOL—Jacob Langner's *Esperando la Carroz* ("Waiting for the Hearse"); (\$15); Dolores Prida's *Botanica* (\$15); Roberto Cossa's *La Nonna* (\$15); Gloria Gonzalez's *Café Con Leche* (\$15); Soraya Maria's *Pension para Senoritas* (\$15-\$20). Ramon Mendez Quinones's *Los Jibaros Progresistas* (\$15); Pedro Calderon de la Barca's *El Alcaide de Zalame* (\$15); Federico Garcia Lorca's *La Casa de Bernarda Alba* (\$15). For specifics phone theater. At the **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Written and directed by Bob Carlton, his play is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece", and is loosely based on the Bard's *The Tempest*. With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormack, Steve Steiner—all musicians whomust be able to play at least 5 instruments. Tuesday through Friday at 8 p.m.; Saturday at 6 and 10 p.m., Sunday at 2 and 6 p.m.; \$31-\$38. **Variety Arts Theater**, 3rd Avenue and 14th Street (239-6200).

ROSMERSHOLM—A revival of Henrik Ibsen's story of a passionate struggle for freedom in a repressive culture; directed by Richard Albert. Featured in the cast are Jim Connors, Michele Cuomo, Philip Cuomo, Jack Warren, Mary Ann Conk, and Thomas Walsh. Through 11/3; \$10; Thursday through Saturday at 8, Sunday at 3 p.m. Oberon Theater production at **Theater 22**, 54 West 22nd Street (330-0445).

SHMULNIK'S WALTZ—Allen Knee's comedy about a young immigrant's love life, with music by David Shire. Cast features Stephen Singer, Rob Gomes, Marilyn Pasekoff, Steve Routman, Liana Levine, Robert Katims, Wendy Kaplan. Tuesday-Saturday at 8, Sunday at 2 and 7; \$22-\$25; from 10/26. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

SERVY-N-BERNICE 4EVER—Ron Eldard and Lisa Gay Hamilton star in Seth Zvi Rosenfeld's drama, directed by Terry Kinney, which explores the relationship between a tough white homeboy and a young black model. Cynthia Nixon and Erik King complete the cast. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$29.50. At the **Provincetown Playhouse**, 133 MacDougal Street (477-5048).

SHORT SHOTS—*Out of Focus*, *Norman*, *Room 2303*, *Poopies*, and *Joinin' of the Colors*, original musical-theater pieces, directed by Bill Blechingsberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. With Lisa Asher, James Saxonnemeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, Lorraine Serabian. Thursday-Monday at 7; \$18.50. Schedules change practically weekly so phone theater for specifics. At the **Improvisation**, 358 West 44th Street (765-8268).

SIDDOWN!!! CONVERSATION WITH THE MOB—Three short plays by Sam Henry Kass, all capturing men on the wrong side of the law, featuring Ray Mancini, Holt McCallany, and Nicholas Turturro. Thursday through Saturday at 10 p.m.; \$15; from 11/1. **Trocadero**, 368 Bleecker Street (242-0636).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize-winning play dramatizing the indestructibility of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern

war; directed by Robert Hupp. With Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky, Robert Ierardi, William C. Mitchell, Grant Neale, Mark Waterman. Thursday-Saturday at 8; Sunday at 3; \$16; through 11/22. Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; \$25 to \$37.50. At the **Song of Singapore Theater**, 17 Irving Place (228-0844).

THE SUMMER THEY STOPPED MAKING 'LUDES—(*How Taking Peyote Turned Me Into a Coyote*): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujio" or sorcerer. Friday and Saturday at 8 p.m.; \$10; through 11/28. **Dick Shea's**, 100 East 16th Street (243-6542).

UNDER MILK WOOD—Dylan Thomas's verse play about a day in the lives of the residents of a Welsh fishing village; directed by Alexa Kelly. Featured in the cast are Brian McCormack, Doug Bradford, Janeen Stevens, Katherine Brecka, Susan O'Hearn, Kate Fitzgerald, Linda Mannix, and Thomas Keough. Thursday through Monday at 8 p.m.; through 11/4; \$10. At the **Pulse Theater**, 870 Sixth Avenue (213-0231).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m.; \$29.50 on Tuesday through Thursday; \$32.50 on Friday through Sunday. At the **Orpheum Theater**, 126 2nd Avenue (477-2477).

VOLARE (TO FLY)—Dario D'Ambrosi's play depicts the experiences of a man discovering after death in a plane crash that he is an angel. Thursday through Sunday at 8 p.m.; \$12; through 11/3. At **La MaMa's First Floor Theater**, 74a East 4th Street (475-7710).

THE WHITE ROSE—Lillian Garrett-Groag's true story, set in Germany, focuses on five university students arrested for being members of an anti-Hitler youth movement; directed by Christopher Ashley. Featured in the cast are Larry Bryggman, Victor Slezak, Roger Howarth, Michael Loudon, J. D. Cullum, Brad Greenquist, Melissa Leo, and Billy Morrisette. Through 11/17; \$22 to \$25. At the **WPA Theater**, 519 West 23rd Street (206-0523).

OFF OFF BROADWAY

BACKSTAGE—Tony Sportiello's 3-part comedy about backstage happenings in theater and film industries, with a cast of 10; directed by Rick Sheridan. *One: The Sitcom*. Two: *The Fiancé*. Three: *The Nightmare*. 10/31-11/2; 11/8-12 at 8; 11/6 and 13 at 2 and 7; \$10. N. Y. Spacesat **Theater Ten Ten**, Park Avenue Church, 1010 Park Avenue at 85th Street (397-1313).

DAMN YANKEES—Words and music by Richard Adler and Jerry Ross; book by George Abbott and Douglas Wallop, the Tony Award-winning musical tells of a man who sells his soul to the Devil to insure the success of his favorite baseball team; directed by Christopher Catt. 11/8 through 24; \$15. **St. Bart's Playhouse**, 109 East 50th Street (751-1616).

THE DROPPER—Drama, written and directed by Ron McLarty, that confronts genetic disabilities, set in contemporary America, with flashbacks to an earlier part of the century in England. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; \$10. **One Dream Theater**, 232 West Broadway ((691-6618).

EAGLE OR SUN—Mexican playwright Sabina Berman's drama, directed by Amie Brockway, is an adaptation of an Aztec book representing the little-known account of the Spanish Conquest of Mexico in the early 1500s. It employs traditional Mexican masks, puppets, and music to relate the historic events. Saturday at 8; Sunday at 2; through 12/29; \$10. **Open Eye Theater**, 270 West 89th Street (769-4143).

THEATER

THE FIFTH OF JULY—A revival of Lanford Wilson's drama, set on a sprawling Missouri farm, telling the story of a wounded Vietnam vet, his love, his sister, and some old college friends with a need to define themselves and their place in the world; directed by Richard Lollo. Featured in the cast are Terese Hayden, Libby Bancroft, Jeff Gregory, Stephanie Traylor, Scott Mackin, John McNamara, Jill Perin, and Lee Scotten. Wednesday-Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; \$10; through 11/10. A Steel Wing Repertory Company production at the **Theater 224**, 224 Waverly Place (279-4200).

IXING THE CAT—Bennett Windheim's play, directed by Richard Manichello, tells of women who were not only raised to have it all, but feel compelled to whether they truly want it or not. Monday through Saturday at 8 p.m.; \$10; 11/11 through 23. At **Theater North**, 336 Canal Street (226-2820).

ROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday-Sunday at 8; \$65. Participatory Theater production, **Il Sole**, 40 West 56th Street (696-8585).

RAVE CONCERNS—Jon Teta's two "comedies of menace"; 10/31-11/17; Thursday-Saturday at 8, Sunday at 3; \$10., 750 8th Avenue, 6th floor (989-8709).

IEDDA GABLER—A revival of Henrik Ibsen's play about a woman's struggle with the limitations society places upon her; translated by John Bergstrom, and directed by Brenda Lynn Bynum. Thursday through Saturday at 8 p.m., Sunday at 5 p.m.; \$10; through 11/4. **Oasis Theater**, 230 East 9th Street (673-3706).

HELLO, DOLLY!—Revival of the musical comedy, with book by Michael Stewart and music and lyrics by Jerry Herman; directed by Tom Tyler. Helen Fein portrays the matchmaker, and Stephen Gavala plays the target of her machinations. 11/1, 7, and 8, at 8; 11/2 and 9 at 2 and 8; 11/3 and 10 at 7; \$10. **MAP Theater**, St. Jean's School, 167 East 75th Street (586-4978).

INVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Every Monday and Tuesday at 8 p.m.; \$5; through 12/30. At the **Courtyard Playhouse**, 39 Grove Street (841-0259).

ISERSEY DEVIL AND THE SHEILA FROM OZ—Michael Lazarou's comedy tells of a 'hardcore, anxiety-prone, incurable romantic' from N.J. who meets a girl from Australia, and describes their struggle to overcome their own romantic pasts; directed by Bill Zeleny. The cast includes Robert Naturman and Olivia Braun as the anxious pair. Tuesday-Sunday at 8, through 11/3; \$10. **Westbeth**, 151 Bank Street (645-6212).

JUDAS'S MOTHER—Chad Beguelin's play about Judas Iscariot's mother as she pushes her son to compete with his friend, Christ. Thursday-Sunday at 8; 11/7-12/1; \$10. **Playground**, 230 East 9th Street (475-4145).

LINE—Israel Horowitz's play, in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; \$10. In repertory with Sonia Pilcer's *I-Land*, monologues in the Big Apple; Thursday and Friday at 9:30; \$10. **13th Street Theater**, 50 West 13th Street (675-6677). ●●

LOTTO—(*Experience the Dream*): Cliff Roquemore's play, which he's also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all your problems. Wednesday-Friday at 8, Saturday at 3 and 8, Sunday at 4; \$8-\$15; through 1/26/92. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

MAGIC AFTERNOON—Wolfgang Bauer's play about the boredom, the frustration, and the reactions of four young people sitting around smoking pot; translated by Herb Greer and directed by Kurt Palm. Cast members include Joseph Murphy, Mary Skinner, Alex Emanuel, and Lisa Wolf. 10/29 through 11/10 (except 11/4) at 8; \$10. At **The Gas Station**, 2nd Street and Avenue B (228-4587).

THE MALE ANIMAL—A revival of the play by James Thurber and Elliott Nugent, wherein a college professor, in his search for academic freedom, sets off a conflict of brains versus brawn. Thursday, Friday, and Saturday at, Sunday at 4; through 11/10; \$10. **Caf/Centerfold**, 263 West 86th Street (866-4454).

MISS JULIE—A revival of August Strindberg's play with a new translation by Göran Ekström and Kendall

Cornell; directed by Joanne Comerford. Passion and lust overrule moral standards when a young noblewoman and her servant spend a Midsummer's Night together. Featured in the cast are Janus Auman, Kendall Cornell, and Frank Deal. 11/6 to 11, and 16 to 18, and 21 to 24 at 8 p.m.; \$10. At the **Sanford Meisner Theater**, 164 11th Avenue (206-1764).

OFF THE BEATEN PATH—Seven short plays: Ronald Ribman's *Sunstroke*, Arthur Kopit's *The Conquest of Everest*, Carol K. Mack's *a.k.a. Marleen*, David Ives's *Sure Thing and Words, Words, Words*, Ben Sahl's *Mr. Big Stuff*, and, finally, Jay Amari and Ben Sahl's *Five Burners*. 11/14, 15, 20, 21, 22 at 8 p.m.; 11/16 and 23, 7 p.m. and 10 p.m., and 11/17 and 24 at 3 p.m.; \$10. A Basic Theater production at the **SoHo Repertory Theater**, 46 Walker Street (397-1511).

120 SECONDS—Andrew A. Young's drama, set in the understaffed Trauma Unit of a major hospital, is about an accidental death and the ensuing cover-up; directed by Anthony Di Pietro and performed by an ensemble cast of 25. Wednesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 p.m.; through 11/2. At the **Synchronicity Space**, 55 Mercer Street (925-3960).

THE PHYSICISTS—Frederick Dürrenmatt's comedy centers on an exclusive madhouse with patients Einstein, Newton, and Möbius, who argue about what happens when man knows too much for his own good. Awful things happen. Directed by Paul Todaro. Wednesday-Saturday at 8; \$10; through 11/2. **House of Candles**, 99 Stanton Street (353-3088).

PICNIC BASKETS—Art Kelly's drama about two teachers and their relationships, one beginning and one fading (they go on a picnic); directed by Stan Yukinaga. With Dina Dillon, Daniel E. Murray, Joe Moretti, and Sonia Resika. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m.; \$10; through 11/2. A Wahoo production at the **William Redfield Theater**, 354 West 45th Street (924-0077).

REUNION—David Mamet's play recounts the awkward, tender meeting between a father and daughter after nearly 20 years of separation; directed by Jordan Lage. With Mary McCann and Jack Wallace. Through 11/10; Friday and Saturday at 11, Saturday and Sunday at 3; \$5. **Atlantic**, 336 West 20th Street (645-8755).

RUTHLESS—Musical comedy; book and lyrics by Joel Paley (who also directed), music by Marvin Laird; about the exploits of a little eight-year-old triple threat determined to become a star, no matter what the cost. 10/29 to 11/2 at 8 p.m.; \$10. **Musical Theater Works**, 440 Lafayette Street (677-0040).

THE SCHOOL FOR WIVES—Molière's timeless comedy of one man's machinations to obtain the perfect wife; directed by Eleanor Tapscott. Thursday-Saturday at 8, Sunday at 3; \$10; through 11/17. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

SHE LOVES ME—A revival of Bock and Harnick's 1963 musical about two clerks in a shop who carry on a written courtship and don't realize they're corresponding with each other. 10/25-11/2; \$15. Phone theater for specifics. Blue Hill Troupe at **Murphy Center**, 555 East 90th Street (289-6771).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake.. Tuesday-Saturday at 7, Saturday and Sunday at 2; phone for prices (279-4200).

THE TROJAN WOMEN—Euripides' passionate attack on the savagery of war; translated by Richmond Lattimore, and directed by Shepard Sobel. Story transpires when all the Trojan men have been killed and the women stand as living testament to the devastating results of the Greeks' campaign against Troy. Through 12/7; Tuesday-Friday at 8 p.m., Saturday at 5 and 9 p.m., Sunday at 2 p.m. At the **Pearl Theater Repertory**, 125 West 22nd Street (645-7708).

TWO BY GOLD—Steven Gold's *Saving the Unsaved*, about a pampered Mormon matron who discovers her husband has a secret; directed by Veronica Stone; and *Raise of Consciousness*, a play dealing with AIDS, directed by Lou Cabral. Thursday-Saturday at 8; 11/7-23; \$10. **Good Shepherd-Faith Presbyterian Church**, 152 West 66th Street (1/718-927-4864).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you of their availability.

SOLUTIONS TO LAST WEEK'S PUZZLES

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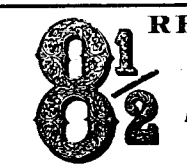


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ART

EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HIROSHI ASADA—Paintings of imaginary interiors; through 11/5. Tamenaga, 982 Madison Ave. (734-6789).

TADASHI ASOMA—Recent paintings of the landscape along the Hudson River; through 11/16. Findlay, 984 Madison Ave. (249-2909).

BARTHOLOMEUS BREENBERGH—Paintings and drawings executed in Rome and Amsterdam by this Dutch artist (1598-1657); through 10/31. Feigen, 49 E. 68th St. (628-0700).

RICHMOND BURTON—New abstract paintings; through 10/30. Marks, 1018 Madison Ave. (861-9455).

JACK BUSH/ALFRED H. MAURER—Abstract paintings from 1964-1976/Modernist paintings from 1919-1932. Through 11/9. Salander-O'Reilly, 20 E. 79th St. (879-6606).

FRANCESCO CLEMENTE—New paintings from his "Testa Coda" series in which the figure is dissected into intense, isolated studies to suggest mystical connotations; through 11/6. Gagosian, 980 Madison Ave. (744-2313).

RICHARD DIEBENKORN—New paintings on paper; through 11/30. Knoedler, 19 E. 70th St. (794-0550).

RACKSTRAW DOWNES—Paintings of landscapes and cityscapes in New York, Maine, and Texas; through 11/15. Hirsch & Adler Modern, 851 Madison Ave. (744-6700).

NANCY FRIED—Recent terracotta sculptures; through 11/2. Graham Modern, 1014 Madison Ave. (535-5767).

NANCY GRAVES—Large shaped paintings that have pieces of aluminum either attached to or incorporated into the surface; through 10/31. Knoedler, 19 E. 70th St. (794-0550).

CLEVE GRAY—New abstract paintings from his series "Considering all Possible Worlds"; through 11/9. Berry-Hill, 11 E. 70th St. (744-2300).

NANCY GROSSMAN—Painting collages, sculpture heads, and several drawing collages; through 11/9. Sculpture Center, 167 E. 69th St. (879-3500).

PETER HAYES—Works in laminated porcelain by a British ceramist; through 12/21. Graham, 1014 Madison Ave. (535-5767).

MARINO MARINI—Portraits on paper and sculptures of heads from the estate of the artist; through 12/20. Kent, 47 E. 63rd St. (980-9696).

REUBEN NAKIAN—Sculpture and drawings from 1960 to 1985; through 11/2. Kouros, 23 E. 73rd St. (288-5888).

VLADIMIR SALAMUN—Recent sculptures of hammers in wood and metal; through 11/16. Stone, 48 E. 86th St. (988-6870).

PETER SCULTHORPE—Realist paintings and watercolors of the Pennsylvania countryside; through 11/2. Cudahy's, 170 E. 75th St. (879-2405).

BOB THOMPSON—Paintings of bacchanalian scenes in which winged, Goya-esque creatures romp, with compositions based on Italian Renaissance paintings; through 12/14. Vanderwoude Tanabbaum, 24 E. 81st St. (879-8200).

DONALD ROLLER WILSON—New large-scale paintings of

animal "characters" inside and outside the house; through 11/2. Coe Kerr, 49 E. 82nd St. (628-1340).

IGNACIO ZULOAGA—Portraits, landscapes, and still-life paintings by this Basque artist (1870-1945); through 11/8. Wildenstein, 19 E. 64th St. (879-0500), \$3 adults, \$1 students and seniors (to benefit Spanish Heritage, a non-profit cultural organization).

57th Street Area

WILL BARNET—Representational paintings from 1940 to 1990; through 11/6. Dintenfass, 50 W. 57th St. (581-2268).

LOUISE BOURGEOIS—Recent sculptures composed of marble, glass, rubber, and electric lights; through 11/16. Miller, 41 E. 57th St. (980-5454).

FREDERICK BROSEN—Watercolors of scenes in Florence, Paris, and New York City; 10/30-11/23. Schmidt-Bingham, 41 W. 57th St. (888-1122).

PAUL BROWN—Large-scale canvases that incorporate many separate small paintings of figures; through 11/2. McCoy, 41 E. 57th St. (319-4799).

POL BURY—Seventeen sculptures with moveable parts, including pedestals, wall reliefs and tables, and a small fountain in stainless steel; through 11/9. Herstand, 24 W. 57th St. (664-1379).

ANTHONY CARO—Recent waxed steel sculptures; through 11/16. Emmerich, 41 E. 57th St. (752-0124).

ELAINE DE KOONING—Seventeen enamel paintings executed during the summer of 1948 at Black Mountain College in North Carolina; through 11/2. Washburn, 41 E. 57th St. (753-0546).

NICOLA DE MARIA—Paintings on paper executed between 1986 and the present; through 11/30. Lelong, 20 W. 57th St. (315-0470).

EDWIN DICKINSON—A centennial exhibition of figurative paintings by this artist (1891-1978) who was a student of William Merritt Chase; through 11/8. Babcock, 724 Fifth Ave. (535-9355).

JEREMY FOSS—Recent landscape paintings; through 11/14. De Nagy, 41 W. 57th St. (421-3780).

HANS HOFFMAN—Mosaic studies in gouache and collage executed during the 1950s; through 11/16. Emmerich, 41 E. 57th St. (752-0124).

ALEX KATZ—Recent paintings and works on paper, including portraits, figures in movement, and landscapes; through 11/2. Marlborough, 40 W. 57th St. (541-4900).

WILLIAM KING—Recent carved wood sculpture; through 11/12. Dintenfass, 50 W. 57th St. (581-2268).

SEYMOUR LIPTON—Drawings, maquettes, and sculpture from the last decade of this artist's life; through 12/22. Babcock, 724 Fifth Ave. (535-9355).

PETER LOFTUS/ALICE DALTON BROWN—Paintings of coastal landscapes in California/Pastels of Victorian homes and their porches. Through 11/2. Fischbach, 24 W. 57th St. (759-2345).

KIM MACCONNEL/PETER HUTCHINSON—Recent paintings and wall constructions from his "Hotel Beauregard" series that investigate African art and the uses to which it was put by the European avant garde in the early 20th century/New works on paper. Through 11/2. Solomon, 724 Fifth Ave. (757-7777).

CONRAD MARCA-RELLI—Mixed-media paintings; through 11/9. Del Re, 41 E. 57th St. (688-1843).

TONY NAPONIC—Recent narrative paintings; through 11/9. Drake, 50 W. 57th St. (582-5930).

GAETANO PESCE—Recent furniture by this Italian architect and designer; 10/30-11/30. Joseph, 745 Fifth Ave. (751-5500).

PABLO PICASSO/LUCIEN CLERGUE—Drawings, prints,

sculpture, and ceramics/Black-and-white and color photographs of the bullfight; 11/2-12/20. Krugier, 41 E. 57th St. (755-7288).

RICHARD POUSSETTE-DART—Recent abstract paintings; 10/31-12/7. ACA, 41 E. 57th St. (644-8300).

REBECCA PURDUM/FIELDING DAWSON—Ethereal abstract paintings/Collages of words and images. Through 11/16. Tilton, 24 W. 57th St. (247-7480).

WALLACE PUTNAM—Paintings and assemblages executed between 1929-1949; through 11/9. Ross, 50 W. 57th St. (307-0400).

HARVEY QUAYTMAN—New paintings; through 11/20. McKee, 745 Fifth Ave. (688-5951).

SARA ROSSBERG—Figurative paintings; through 11/9. Stiebel Modern, 32 E. 57th St. (759-5536).

LUCAS SAMARAS—A retrospective of his non-figurative work of the last 35 years, from notebook sketches of the late 1950s to his recent "Mosaic" paintings; through 11/30. Pace, 32 E. 57th St. (421-3292).

ABBY SHAHN—Abstract paintings on paper in a series titled "Ecoterror"; through 11/30. Midtown Payson, 745 Fifth Ave. (758-1900).

ROBERT SPERRY—Murals, ceramic sculptures, plates, and platters in black and white; 10/30-11/30. Drutt, 724 Fifth Ave. (974-7700).

DANIEL SPOERRI—Paintings from his "Background Landscapes" series, derived from a collection of paintings by a Munich copyist; 10/30-12/31. Zabriskie, 724 Fifth Ave. (307-8492).

NORBERT TADEUSZ—Paintings of nudes, landscapes, and flowers from 1985 to the present, by this artist who was a student of Joseph Beuys's in the 1960s at the Dusseldorf Art Academy; through 11/2. Siegel, 24 W. 57th St. (586-0605).

JAMES VALERIO—Paintings of figures in mysterious outdoor settings lit by campfires; through 11/20. Frumkin/Adams, 50 W. 57th St. (757-6655).

NIGEL VAN WIECK—Oil pastel drawings that depict the darker side of Miami's Art Deco district and seductive beach scenes; 11/2-27. Tatistcheff, 50 W. 57th St. (664-0907).

SOPHIA VARI—Recent bronze and marble abstract sculpture; through 11/16. Haime, 41 E. 57th St. (888-3550).

MICHAEL YOUNG—Recent paintings of archetypal geometric shapes executed in sand, chalk, acrylic, and resin on canvas; through 11/2. Blum Helman, 20 W. 57th St. (245-2888).

SoHo and TriBeCa

PETER ACHESON—A variety of different kinds of paintings—geometric, organic, and figurative—and concrete poetry; through 11/16. LedisFlam, 584 Broadway (925-2806).

CAROL ANTHONY—Recent paintings that reflect her new environment in New Mexico; through 11/16. Davidson, 415 W. Broadway (925-5300).

IDA APPLEBROOG—Recent paintings in a series titled "Safety Zone"; through 11/30. Feldman, 31 Mercer St. (226-3232).

MATTHEW BARNEY—An installation that uses the gallery as a playing field; through 11/16. Gladstone, 99 Greene St. (431-3334).

JUDITH BARRY—A video projection titled "Imagination, Dead Imagine"; through 11/19. Klagsbrun, 51 Greene St. (925-5157).

EDWARD BATCHELLER—Recent sculpture with photographs; through 11/9. The Gallery Three Zero, 30 Bond St. (505-9668).

ASHLEY BICKERTON—Recent sculpture that incorporates

text and a variety of materials and mediums, including photography, painting, sound, and lithography; through 11/9. Sonnabend, 420 W. Broadway (966-6160).

MIKE BLAIR—New works on etched glass that combine photographs taken over the last five years at EPCOT center, computer graphics, abstract studio photography, and still-life painting; through 11/2. Wingate, 578 Broadway (966-5777).

ONATHAN BOROFKY—Recent "Heart Light" sculptures of cast resin and aluminum that incorporate a digital recording of the artist's heartbeat, plus three-dimensional sculpted numbers in a series titled "Parts of Infinity"; through 11/23. Cooper, 155 Wooster St. (674-0666).

KATHERINE BRADFORD—New paintings that resemble gameboards; through 11/16. Munroe, 130 Prince St. (226-0040).

SHERRY BRODY/GREG SHARKO—Paintings and works on paper by both; through 11/2. Sermas, 19 Greene St. (431-5743).

GARY BUKOVNIK—New watercolors; through 11/2. Staempfli, 415 W. Broadway (941-7100).

LUIGI CAMPANELLI—New paintings and works on paper inspired by Italian artists of the 15th and 16th centuries and by Italian Modernists of the early 20th century; through 11/16. Shainman, 560 Broadway (966-3866).

CHUCK CLOSE—Paintings completed between 1989 and 1991, depicting contemporary artists Eric Fischl, Judy Pfaff, William Wegman, and others; 11/2-12/7. Pace, 142 Greene St. (431-9224).

CHEMA COBO—New paintings and watercolors inspired by traditional Spanish art and by the environment of the Straits of Gibraltar; 11/2-30. Cowles, 420 W. Broadway (925-3500).

PAT COLVILLE—Encaustic paintings that refer to the metaphysical; through 11/23. Condeso/Lawler, 76 Greene St. (219-1283).

ROBBIE CONAL—Paintings with text that draw on popular culture and current events; through 11/16. Baum, 588 Broadway (219-9854).

PEGGY CYPHERS—A thirty-seven part painting that spans the entire gallery; through 11/16. Donahue, 560 Broadway (226-1111).

HOWARD DAUM—Symbolic abstract paintings by this artist who was a member of the Indian Space Group; 10/30-11/30. Snyder, 588 Broadway (941-6860).

ALFRED DECREDICO—Paintings, drawings, box constructions, and a book; through 11/30. Alan, 270 Lafayette St. (226-5145).

RICHARD DEVORE—Ceramic pots that are evocative of food vessels from early civilizations; through 11/9. Protetch, 560 Broadway (966-5454).

DAVID DIAO—Recent paintings; through 11/16. Postmasters, 80 Greene St. (941-5711).

KEITH DONOVAN—New paintings that depict layers of imagery taken from Eastern European cartoons and comic strips against a white background; through 11/16. Kasmin, 580 Broadway (219-3219).

TOM DOYLE—Recent sculpture; through 11/2. Bace, 584 Broadway (925-3989).

STEPHEN ELLIS—New paintings that fuse serial images, using space as a metaphor for time; through 11/30. Koury, 89 Greene St. (334-5155).

GUNTHER FORG—Etchings, woodcuts, and lithographs; through 11/30. Lorence-Monk, 568 Broadway (431-3555).

HELEN FRANKENTHALER—Recent woodcuts and monotypes; through 11/30. Esman, 575 Broadway (219-3044).

CRISTOS GIANAKOS—Two large free-standing milled steel sculptures and two wall pieces on mylar; through 11/27. Stark, 594 Broadway (925-4484).

RUPERT GLIMM—Paintings of Wisconsin from the artist's imagination; through 11/26. Puett, 527 Broome St. (274-9586).

JON GROOM—Large-scale geometric paintings; through 11/13. Auchincloss, 558 Broadway (966-7753).

JOHN HARTMAN—Expressionistic paintings that are a synthesis of various sources, including 19th-century Canadian painting, Milton Avery's reductive landscapes, and primitive art; through 11/9. 49th Parallel, 420 W. Broadway (925-8349).

ROBERT HELM—Paintings of wooden cabinets, dark

lakes, thorny vines, enigmatic carvings, and wildlife set against dark, ominous skies; through 11/16. Thorp, 103 Prince St. (431-6880).

ANTON HENNING—Recent abstract paintings; through 11/16. Baghoomian, 555 Broadway (941-1410).

ZERO HIGASHIDA—Large wood and steel sculptures that explore the contrasts between serenity and violence, destruction and preservation; through 11/30. Staib, 8 Greene St. (941-5977).

JENE HIGHSTEIN—Large-scale black pigment drawings on paper; through 11/9. Klein, 594 Broadway (431-1980).

RONI HORN—An installation of objects in pairs, twelve in solid forged and machine lathed stainless steel, and six fabricated from solid copper; through 11/9. Boone, 417 W. Broadway (431-1818).

PETER HRISTOFF/ELISA D'ARRIGO—Recent abstract paintings/Recent sculpture. Through 11/9. Beitzel, 102 Prince St. (219-2863).

EDWIN JANSSEN—A site-specific installation; through 11/2. Arena, 128 Wooster St. (226-1420).

DAVID JEFFREY/STUART BUEHLER—Drawings by both; through 11/16. Jamison Thomas, 588 Broadway (925-1090).

SHELAGH KEELEY—A limited-edition book of drawings titled "Notes on the Body"; through 11/2. Granary Books, 568 Broadway (226-5462).

MARY KENEALLY—Watercolors, pastels, and charcoal drawings of architectural configurations; through 11/9. C & A, 96 Spring St. (431-8664).

MARTIN KIPPENBERGER—A lamp multiple, in an edition of nine, that uses the detritus of smoking, including broken ashtrays, used matchbooks, and lipstick-stained cigarettes; through 11/9. Nolan, 560 Broadway (925-6190).

TOON KUIJPERS—Lyrical abstract paintings by a Dutch painter; 10/31-11/23. M-13, 72 Greene St. (925-3007).

LOIS LANE—New paintings with iconic imagery of ships and figures; 11/2-30. Toll, 146 Greene St. (431-1788).

LIZ LARNER—A suspended, rotating sculpture with varied reflective surfaces, and a wall painting with text that encompasses the entire gallery; through 11/16. 303, 89 Greene St. (966-5605).

JONATHAN LASKER—New abstract paintings; through 11/2. Sperone Westwater, 142 Greene St. (431-3685).

STEPHANIE BRODY LEDERMAN—Paintings based on the artist's memories and wanderings; through 11/16. Katzen, 475 Broome St. (966-4469).

HUGHIE LEE-SMITH—New figurative paintings; through 11/5. Kelly, 591 Broadway (226-1660).

CARY S. LIEBOWITZ (CANDYASS)—"The Candyass Carnival," with paintings, multiples, and carnival-type attractions; through 11/16. Stux, 155 Spring St. (219-0010).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962-67; through 12/21. Flynn, 113 Crosby St. (966-0426).

SOL LEWITT—Black gouaches; 11/2-30. Pretto, 103 Sullivan St. (431-3041).

MICHAEL LOEW—Geometric paintings and drawings from the 1940s and 1950s; through 11/16. Pearl, 420 W. Broadway (966-5506).

RICHARD LONG—New works with text and photography, floor pieces, and wall paintings; through 11/23. Sperone Westwater, 121 Greene St. (460-5497).

BONNIE LUCAS—Recent drawings and paintings that depict imagery related to femininity and childhood; through 11/30. Yi, 249 Centre St. (334-5189).

LEO MANSO—Collages and assemblages from the past ten years; through 11/16. Levy, 415 W. Broadway (941-0009).

PAUL MARCUS—Narrative paintings with hand-carved panels of text that are an account of the life of a woman who died of AIDS; 10/30-11/23. P.P.O.W., 532 Broadway (941-8642).

PATY MARTORI—New sculpture; through 11/9. Hearn, 39 Wooster St. (941-7055).

PETER MAX—Portraits of The Dalai Lama; through 11/6. Hanson, 465 W. Broadway (320-2080).

JOHN MILLER—Early paintings; through 11/9. Rosen, 130 Prince St. (941-0203).

ED MOSES—New paintings; through 11/23. Louver, 130 Prince St. (925-9205).

GINGER RILEY MUNDUWALAWALA—Paintings that are a synthesis of western perspective painting and traditional Aboriginal painting; through 11/9. Australia, 98 Greene St. (274-9835).

ROY NICHOLSON—New paintings and monotypes; through 11/23. Perlow, 560 Broadway (941-1220).

THOMAS NOZKOWSKI—Small-scale abstract paintings in oil on board; through 11/9. Protetch, 560 Broadway (966-5454).

JOHN OKULICK—New wall constructions made with wood, free-standing bronze sculptures on pedestals, and three-dimensional wood sculptures; through 11/6. Hoffman, 429 W. Broadway (966-6676).

TONY OURSLER—Sculptures that incorporate video; through 11/9. Brown, 560 Broadway (966-3687).

PAUL PAGK—Recent abstract paintings; through 11/2. Thread Waxing Space, 476 Broadway (966-9520).

GIULIO PAOLINI—Recent sculptures and collages; through 12/21. SteinGladstone, 99 Wooster St. (925-7474).

ELMAR ROJAS—Recent paintings and paperworks that flow the theme of the scarecrow, by this artist who is also an architect and the former minister of culture for Guatemala; 11/2-12/7. Shapolsky, 99 Spring St. (334-8172).

MIA WESTERLUND ROSEN—New sculptures in encaustic over plaster and lead and concrete; through 11/9. Lennon, Weinberg, 580 Broadway (941-0012).

BARBARA ROSSI—A survey of paintings and drawings from 1967 to 1991 by this Chicago Imagist; through 11/13. Kind, 136 Greene St. (925-1200).

LINDA ROUSH—An installation that incorporates transparent objects and materials; through 12/21. Bitter-Larkin, 597 Broadway (219-0150).

CHARLES SANCLEMENTI/BILL ANTHONY—Conceptual paintings/Caricatures with imagery based on art history and historical events. Through 11/9. Berland Hall, 579 Broadway (274-9580).

MARL SCHLESINGER—Abstract paintings that create an optical tension through dissonant colors and unbalanced compositions; through 11/9. Lipton, 67 Prince St. (925-7140).

HAN SCHUL—Paintings on aluminum with motifs derived from technological communication; through 11/16. Van Eck, 420 W. Broadway (219-0717).

CELIA SCOTT—Bronze, iron, and plaster portrait busts of artists, architects, and others; through 11/9. Nichols, 83 Grand St. (226-1243).

MICHELE SEDAKA—Life-size pencil drawings of people in New York, including a homeless man, Ed Koch, and punk girls; through 11/23. Klarfeld Perry, 472 Broome St. (941-0303).

ANN SHOSTROM—New paintings; 10/31-11/23. Theodore, 580 Broadway (274-8260).

STEVEN SKOLLAR—Figurative paintings and still lifes; through 11/16. Bridgewater/Lustberg, 529 Broadway (941-6355).

JESUS RAPHAEL SOTO—Architectural sculptures; through 11/9. Humphrey, 594 Broadway (26-5360).

FRANK STELLA—His "Concentric Squares" paintings from 1962-74; through 11/16. Rubin Spangle, 395 W. Broadway (226-2161).

PAUL THEK—Paintings of symbols derived from Christianity, literature, and popular culture on sheets of newspaper, executed between 1971 and 1988, and a selection of the artist's notebooks; through 11/13. Alexander, 59 Wooster St. (925-4338).

BILL TRAYLOR—Silhouette-like paintings and drawings of people and animals by this artist who was born into slavery in 1854; through 11/9. Ricco/Maresca, 105 Hudson St. (219-2756).

ANTON VAN DALEN/LUIS JIMENEZ—A collaborative installation; through 11/16. The Cultural Space, 336 Canal St. (966-6988).

GREGORY VAN MAANEN—Paintings that depict symbols of death and transcendence, by a self-taught artist; through 11/19. Cavin-Morris, 560 Broadway (226-3768).

PETER VOULKOS/DAVID SPILLER—A thirty-year survey of paintings, prints, and sculptures/Recent works on paper titled "The Berlin Series." Through 11/2. Twining, 568 Broadway (431-1830).

PAUL WALDMAN—A survey of paintings and sculpture from 1973-1991; through 11/16. Castelli, 420 W.

ART

Broadway (431-5160).

JENNY WATSON—Two-panel oil paintings on fabrics such as corduroy, taffeta, and velvet; through 10/31. Nosei, 100 Prince St. (431-9253).

STEPHEN WESTFALL—New paintings with images drawn from Renaissance ornament, old gameboards, nautical lettering, Native American pattern and decoration, and 20th-century geometric abstraction; through 11/9. Newburg, 580 Broadway (219-1885).

Other

VANESSA BELL/DUNCAN GRANT—Drawings by both, including portraits of their friends, landscapes, figure studies, and still lifes, plus book illustrations and designs for furniture, fabric, ceramics, and costumes. Through 11/16. Davis & Langdale, 231 E. 60th St. (838-0333).

ROZ CHAST—Recent cartoons; through 12/1. Illustration, 330 E. 11th St. (979-1014).

TOBI KAHN—Recent works on paper in acrylic, charcoal, and iridescent pigments; through 11/16. Ryan, 452 Columbus Ave. (799-2304).

EVA MELAS/BYRON KIM—Ceramic sculptures of women/Monochromatic abstract paintings. Through 11/3. PS 122, 150 First Ave. (228-4150).

MAURICE SIEVAN—Paintings of New York from the 1920s through the 1940s; through 11/17. National Arts Club, 15 Gramercy Park South (475-3424).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Faces of Eternity: Masks of the Pre-Columbian Americas"; through 12/15.

CHINA INSTITUTE—125 E. 65th St. (744-8181). An exhibition that traces the development of Chinese ceramic arts from the Neolithic period (circa 5000 B.C.) through the end of the Song Dynasty (13th century); through 12/14. China Institute in America, 125 E. 65th St. (744-8181).

MARBELLA—28 E. 72nd St. (288-7809). 19th- and early 20th-century paintings by Clark, Hunt, Inness, Murphy, Ranger, others; through 11/23.

SHEPHERD—21 E. 84th St. (861-4050). European sculpture from 1875 to 1925, by Carrier-Belleuse, Giacometti, Hildebrand, Nadelman, Rodin, Saint-Gaudens, others; through 11/30.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings of flower gardens by 19th and early 20th-century American painters, including Bricher, Champney, Dodge, Hitchcock, Redmond, Twachtman, others; through 12/28.

YORK—21 E. 65th St. (772-9155). 19th-century American landscapes by Bierstadt, Durand, Heade, Richards, Silva, Suydam, others; through 11/9.

57th Street Area

BREWSTER—41 W. 57th St. (980-1975). Works on paper and sculpture by Latin American artists, including Cuevas, Kahlo, Lam, Matta, Rivera, Tamayo, others; 11/5-23.

DAVERIO—41 E. 57th St. (826-4292). Works by Italian modernists, including Balla, Boccioni, de Chirico, Severini, Sironi; 10/30-11/30.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.-Sat. 11-6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; through 12/28.

PAGE PRINTS—32 E. 57th St. (421-3237). Portraits by Close, Dine, Dubuffet, Goya, Hockney, Picasso, Rembrandt, Van Dyck; through 11/30.

PAINWEBBER—1285 Ave. of the Americas (713-2885), Mon.-Fri. 8-6. "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society"; through 12/6.

PRATS—24 W. 57th St. (315-3680). 10th-anniversary exhibition with works by Aguilar, Bird, Bohary, Childe, Frankenthaler, Guinovart, Motherwell, Noland, Sicilia, others; through 11/13.

SHEEHAN—41 E. 57th St. (888-4220). "American Lith-

ography: 1860-1991," with works by Bellows, Cassatt, Homer, Marden, Pollock, Rauschenberg, others; 11/1-11/18/92.

ST. ETIENNE—24 W. 57th St. (245-6734). Expressionist paintings, drawings, and prints by Beckmann, Dix, Grosz, Kirchner, Nolde, Schiele, others; through 11/9.

SoHo and TriBeCa

ALA—560 Broadway (941-1990). "Le Regole del Gioco (The Rules of the Game)," with works by Arcangeli, Arienti, Berriolo, Cavenago, Martegani, Protti, Vitone; through 11/2.

ARTISTS SPACE—223 W. Broadway (226-3970). "Warp and Woof: Comfort and Dissent"; "Language of Paradise"; "Underground: Installation by Jose Gabriel Fernandez"; "The Urban Space/The City as Place"; through 11/9.

BAER—476 Broome St. (431-3631). "Devices," with works by Acconci, Bickerton, Burden, Fischli & Weiss, Goldstein, Horn, Larner, Sheeler, Whitman, others; through 11/16.

COUPE DE GRACE—579 Broadway (431-5799). Geometric abstract paintings by Allen, Kirschbaum, Petrunak, Swanson; through 11/16.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by artists who use flora, fauna, and figures as subject matter, including Brown, Clemente, Fischl, Jonas, Kushner, Lupertz, Salle; through 11/23.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Cass, Cornell, Pekarsky, Sallick, Waid, others; through 11/9.

EXIT ART—578 Broadway (966-7745). "The Hybrid State," an exhibition that explores the installation as a commentary on the margins of culture; through 11/30.

FICTION/NONFICTION—21 Mercer St. (941-8611). "Painting Culture," with works by Burkhart, Hammond, Kass, Wachtel, Weatherford, Williams; through 11/9.

GOOD—532 Broadway (941-8066). "La Metafisica Della Luce," with works by Bianchi, Burton, Dona, Ellis, Haynes, Reed, Scully, Stephan, others; 11/1-30.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by twelve contemporary artists from the Dominican Republic; through 12/30.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Fritsch, Gober, Mucha, Ray, Whiteread; through 11/16.

MARCUS—578 Broadway (226-3200). "Incognito," with works by Askevold, Bloom, Hiller, Lahti, Tetherow, others; through 11/16.

STAEMPELI—415 W. Broadway (941-7100). Drawings by Assael, Bravo, Chung, David, L. Kalish, Klezmer, Magee, Schechter; 11/5-30.

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). Works by twelve artists from Gugging, the State Institution for Psychiatry in Austria; through 10/31.

DUCASSE—416 E. 59th St. (750-1313). "Photorealism: The Early Years," with paintings and sculpture by Close, Cottingham, DeAndrea, Eddy, Goings, Hanson, Kacere, Schonzeit, Valerio; through 12/30.

FEDERAL HALL NATIONAL MEMORIAL—26 Wall St. (344-3830), Mon.-Fri., 9 a.m.-4:45. "Visions of Washington Irving: Selected Works from the Collections of Historic Hudson Valley"; through 12/31.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Gens Antiquissima Italiae: The Etruscans in Umbria"; "Brazilian Art Today: Regina Silveira & Nelson Leimer"; through 11/2.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). "Loose Fit," with works by Cox, Spelios, Weinstein; through 11/16.

MET LIFE—24 E. 24th St. (578-2723). "Music Halls to Movie Palaces," with chromolithograph posters, vintage photographs, costume sketches, programs, and other theater artifacts; through 11/30.

NEWHOUSE CENTER FOR CONTEMPORARY ART AT SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Neoteric Jewelry," with works by

Babetto, Dziuba, Freeman, Marx, Quigley, others; through 11/9/92.

WHITE COLUMNS—154 Christopher St. (924-4212). "The Library of Babel," with works by Blake, Boskovich, Carrino, Hajamadi, Masullo, Maul, Porges, Rollins and K.O.S., Smith, Spector, Wolfe; through 11/3.

YWCA—610 Lexington Ave. (755-4500). "Double Take," a selection of work by New York Foundation for the Arts 1991 Fellows; through 11/9.

PHOTOGRAPHY

SHELBY LEE ADAMS/STEVE HART—Black-and-white photographs that depict life in the southern Appalachians/Photographs documenting the day-to-day existence of an Hispanic family in the Bronx. Through 12/7. Opolis Foundation, 561 Broadway (966-8881), Sat. 12-5.

CRAIG BARBER/ANNETTE FOURNET—Landscape photographs by both; through 11/30. Rice, 325 W. 11th St. (366-6660).

TINA BARNEY—Ten new photographs, many of which are single and double portraits; through 11/26. Borden, 560 Broadway (431-0166).

PETER CAMPUS—Recent digital photographs; through 11/2. Cooper, 149 Wooster St. (674-0766).

CB'S 313—313 Bowery (677-0455). "Blank Generation Revisited," with photographs from the Punk and New Wave era by Bayley, Chernikovsky, DuBose, Fonde, Godlis, Gruen, Kristal, Pulen, Roberts, Stein; through 11/12.

WILLIAM CLAXTON—Photographs from *The Rudy Gernreich Book*, which is being published by Rizzoli, including images of the model Peggy Moffitt, who was married to the photographer in the early 1960s; through 11/30. Witkin, 415 W. Broadway (925-5510).

EDWARD S. CURTIS—Photographs of American Indians, including glass goldtones in original frames, platinum and bromide prints, and photogravures; through 11/13. Cathers & Dembrosky, 1000 Madison Ave. (737-4466).

LEE FRIEDLANDER—New black-and-white landscapes taken in the Sonora desert and a selection of nudes; through 11/23. Miller, 138 Spring St. (226-1220).

HEINRICH HARRER—Forty photographs taken in Tibet from 1944 to 1951 by an Austrian mountaineer-explorer; through 11/8. American Museum of Natural History, Central Park West at 79th St. (769-5800).

STEPHENIE HOLLYMAN—Photographs of retired mariners taken at The Sailor's Snug Harbor in Sea Level, North Carolina; through 11/9/92. South Street Seaport Museum, 209 Front St. (669-9430), daily 10-5, free.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11-8, Wed.-Sun. 11-6, \$3.50; students and seniors \$2. Through 12/1: "Annie Liebovitz: Photographs 1970-1990." Through 12/1: "Breaking the Cycle—Survivors of Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11-6, Thu. 11-8, Fri.-Sun. 11-6. \$3; students \$1.50; seniors \$1. Through 11/17: "Out of the Shadows: Photographs by Edward Serotta." Through 11/17: "Mary Ellen Mark: 25 Years." Through 11/17: "Children of War, Children of Peace: Photographs by Robert Capa."

ANDRÉ KERTÉSZ—Vintage prints from 1917-1936 at Houk Friedman, 1094 Madison Ave. (628-5300) and photographs of New York taken between 1936-1985, at Greenberg, 120 Wooster St. (334-0010); through 11/2.

HERLINDE KOELBL—A series of photographs titled "Survival and Success: Jewish Portraits"; through 11/10. Goethe House, 1014 Fifth Ave. (439-8700).

LIEBERMAN & SAUL—155 Spring St. (431-0747). "Constructing Images: Synapse Between Photography and Sculpture," with photographs by Adams, Babcock, Belcher, Barrette, Bolande, Casebere, Kidd, Pentecost, Trockel, others; through 11/16.

MARGALIT MANNOR—Photographs of the Jewish Museum's historic Fifth Avenue building; through 11/30. Urdang, 23 E. 74th St. (288-7004).

JOEL MEYEROWITZ—New color photographs that depict the light, bay, and sky of Cape Cod; through 11/23. Danziger, 415 W. Broadway (226-0056).

DUANE MICHALS—Recent photographs with text in a se-

ries titled "Poetry and Tales"; through 11/2. Janis, 110 W. 57th St. (586-0110).

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; 11/1-2/27/92.

RVING PENN—Forty-eight portraits from 1948; through 11/30. Pace MacGill, 32 E. 57th St. (759-7999).

EAN PIGOZZI—Black-and-white photographs that depict the inside world of celebrities; through 11/30. Gagosian, 980 Madison Ave. (744-2313).

MATTHEW ROLSTON—Portraits and other works; 11/2-30. Staley-Wise, 560 Broadway (966-6223).

AURIE SIMMONS—New photographs; through 11/16. Metro Pictures, 150 Greene St. (925-8335).

MARY LOU UTTERMOHLEN—Black-and-white photographs that document two years in the life of a woman suffering from rheumatoid arthritis; through 12/6. The Camera Club of New York, 853 Broadway (260-7077), Mon.-Fri. 1-5.

VICK WAPLINGTON—Color photographs; through 11/27. Aperture, 20 E. 23rd St. (505-5555).

JOE ZIOLKOWSKI—Black-and-white photographs of the male nude; through 11/2. Wessel O'Connor, 580 Broadway (219-9524).

PERFORMANCE

B.A.M.—30 Lafayette Ave., Brooklyn (718-636-4100). "Next Wave Festival." 11/5 at 7, 11/6-9 at 8, 11/10 at 3: Eiko and Koma in "Land." \$18.

GUGGENHEIM MUSEUM SOHO—575 Broadway, entrance 140 Mercer St., (966-9855). 10/30-11/24, Wed.-Sun. at 8: Merry Conway, Noni Pratt, and Albert Ratliff in "As a Dream That Vanishes: A Meditation on the Harvest of a Lifetime." \$12.

P.S. 122—150 First Ave. (477-5288). 10/31-11/3 at 8: Peggy Pettitt in "Caught Between the Devil and the Deep Blue Sea." \$10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Thu., Sat.-Sun. 10 a.m.-5, Tue. and Fri. 10 a.m.-8. \$4.50, seniors students \$2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.-Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Hayden Planetarium... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Hall of South American Peoples... Aurora Gem Collection. Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family." Through 2/23/92: "Chiefly Feasts: The Enduring Kwakiutl Potlatch."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2; students and seniors \$1. Through 1/5/91: "Undercurrents in the Floating World: Censorship and Japanese Prints."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Egyptian Galleries... Period Rooms... Williamsburg Murals... Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/1: "Alain Kiril: Grand Lobby Installation." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." Through 1/5/92: "Sigmar Polke."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. \$2.50; students and seniors, \$1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.-Sun. noon-6. Free. Installation by Dan Graham. Through 5/31/92: "Brice Marden—Cold

Mountain." Through 2/2/92: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.-Sat. noon-6. Through 6/21/92: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Through 6/21/92: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6, Sun. 1-6. \$3, students and seniors \$1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.-5, Thu. 11 a.m.-8, Fri. 11 a.m.-3. \$4.50, seniors \$3, children \$1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.-Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture... Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15/92: "The Spanish Guitar." Through 1/5/92: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." Through 12/1: "19th-Century European Photographs: Recent Acquisitions." Through 12/1: "Alphabets." Through 12/1: "French 19th-Century Drawings Recently Acquired." Through 12/10: "American Watercolors from The Metropolitan Museum of Art." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.-7:30. Free. Through 1/1/92: "Swiss Folk Art: Celebrating America's Roots."

MUSEUM OF AMERICAN ILLUSTRATION—128 E 63rd St. (838-2560). Mon.-Fri. 10 a.m.-5, Tue. to 8. Free. Through 11/1: "Hybrids: The Digital Collage Work of Sandra Filippucci."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Suggested admission \$2; students and seniors \$1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepón Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$7; students \$4; seniors \$4; Thu. 5-9 pay what you wish. Through 12/3: "The Graphic Designs of Herbert Matter." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 11/19: "Modern Masks and Helmets." Through 1/15/92: "Selections from the Drawings Collection." Through 11/5: "Color Prints from France." Through 11/5: "Recent Acquisitions." Through 12/31: "Tadao Ando." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 1/7/92: "Dislocations." Through 1/7/92: "New Photography 7."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.-Sat. 10 a.m.-5, Sun. 1-5; Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$4; students and seniors \$2. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23/92: "The Committed Eye: Alexander Alland's Photography." Through 11/10: "A New Season: Art from Taller Boricua." Through 7/93: "Broadway! 125 Years of Musical Theater."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 11/3: "The Art of Babar: Drawings by Jean and Laurent de Brunhoff."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission \$3.50, \$2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.-5, Thu. 11 a.m.-8. \$4.50; seniors \$3, children \$1. Through 9/23/92: "Markers of Change: Documents of American History." Through 11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818-1893)." Through 4/5/92: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.-Wed. 11 a.m.-6, Thu.-Sat. 10 a.m.-6. Through 2/15/92: "Documents of Dissent." Through 1/4/92: "Revelations and Revolution: German Expressionist Prints and Books." Through 2/22/92: "King Arthur: Looking at the Legend." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670). Mon. and Thu. 12-8, Wed. and Fri. 12-6, Sat. 10-6. Through 11/30: "Fluchtpunkt Zurich (Zurich: The Fugitive's Haven)." Through 1/4/92: "The Theaters of Lucille Lortel."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.-6. \$2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of \$5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 11/10: "Reginald Marsh: Photographs of New York from the Permanent Collection of The Queens Museum." Through 11/2: "Christian Boltanski: Les Bougies/Candles." Through 11/2: "Sylvia Plachy's Unguided Tour: 25 Years of Photography."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.-Fri. 10 a.m.-4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1-5. \$3; \$2 children; \$1 seniors. Furnished rooms from the Federal Period (1790-1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$2; children and seniors \$1; free for seniors on Wed. Through 11/10: "Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Paintings."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$5; seniors \$3; free Tue. 6-8. "Calder's Circus."... Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900-1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950-1990." Through 12/8: "Scott Burton: The Last Tableau." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Sculpture Court is open Mon.-Sat. 7:30 a.m.-9:30; Sun. and holidays 11 a.m.-7. Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza**, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/30 at 10 a.m. and 2: "Fine Silver and Objects of Vertu." On view from 10/26. 11/4 and 11/5 at 10 a.m. and 2: "American, Modern, and Contemporary Prints and Illustrated Books." On view from 11/2. 11/5 at 7: "Important Modern Paintings from the Tremaine Collection." On view from 11/2. 11/5 at 7:30: "Impressionist and Modern Paintings and Sculpture, Part I." On view from 11/2.

DOYLE—175 E. 87th St. (427-2730). 10/30 at 10 a.m.: "Important 17th- and 18th-Century English and Continental Furniture and Decorations." On view from 10/26.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/31 at 10:15 a.m. and 2: "Fine English and Continental Silver." On view from 10/26. 11/1 and 11/2 at 10 a.m. and 2: "Prints." On view from 10/26.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 30

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenberg conductor. Soprano Marvis Martin, mezzo-soprano Molly Donnelly, tenor Tom Allen, bass Charles Robert Stephens. Mozart's Mass in C, K. 317, "Coronation"; Haydn's Missa solemnis in D Minor, "Lord Nelson." Carnegie Hall at 8. \$10-\$45.

MIRELLA FRENI, soprano; with the **ORCHESTRA OF ST. LUKE'S**, Robert Abbado conductor. Arias by Cilea, Boito, Verdi, Puccini, Catalani. Avery Fisher Hall at 8. \$20-\$45.

RAVI SHANKAR, sitarist. With Shubho Shankar, Abhiman Kaushal, and Swapan Chaudhuri. Music of north India. Alice Tully Hall at 8. \$15-\$40.

JAMES TAYLOR—"Deluxe Interstate Tour '91." The Paramount at 8. \$25.

NANCI GRIFFITH—Beacon Theatre at 8. Broadway and 74th St. (496-7070), at 8. \$22.50, \$30.

THE SECOND CABARET CONVENTION—Dozens of cabaret performers over several nights (through 11/2), including Ann Hampton Callaway, Anne Francine, Dorothy Loudon, Phillip Officer, Steve Ross, David Stallar, Julie Wilson. Town Hall (840-8400) at 6. \$10.

JOSE MIGUEL MORENO, guitarist. Spanish music. Metropolitan Museum of Art at 7. \$15.

MARIA BACHMANN, violinist; with pianist Jon Klibonoff. Brahms, Ysaye, others. Steinway Hall, 109 W. 57th St. (333-5200), at 7. Free; by reservation only.

"COBRA," John Zorn conductor. Benefit performance of Zorn's "musical game." Roulette, 228 W. Broadway, at White St. (219-8242), at 9 and 11. \$25.

LEE ERWIN, organist. Accompanying the silent film *Nosferatu*. Cathedral of Saint John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. \$5.

dam Ave. and 112th St. (662-2133), at 8. \$5.

JUILLIARD STUDENT CONCERT—Music for flute. Alice Tully Hall at 1. Free.

JUILLIARD CONCERTS IN THE GARDEN—Violinist Nicholas Milton, pianist Motoko Kakazaki. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JAZZ AT MIDDAY—Vibraphonist Ray Alexander, pianist Marty Napoleon. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. \$3 donation.

REBECCA KANE, jazz pianist. Yamaha Show Room, 142 W. 57th St. (265-1111), at 1. Free.

JAZZ AT THE SEAPORT—Flutist Sherry Winston, with guitarist Chuck Loeb. Pier 17 Atrium, South Street Seaport, Fulton St. and the East River, at 6. Free.

THE SAINT THOMAS CHOIR, Gerre Hancock organist. William Albright's Missa brevis. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 12:10. Free.

FRANCIS HEILBUT, pianist. Federal Hall, 26 Wall St. (866-2086), at 12:30. Free.

Thursday, October 31

NEW YORK PHILHARMONIC, Claus Peter Flor conductor; with timpanist Roland Kohloff. Mozart's Symphony No. 34; Matthus's *Der Wald*, Concerto for Timpani and Orchestra (N.Y. premiere); Mendelssohn's Symphony No. 5, "Reformation." Avery Fisher Hall at 8. \$10-\$50. Note (Thur. only): Open rehearsal at 9:45 a.m. (\$5) and pre-concert Mozart recital at 7 (free).

THE NEW YORK POPS, Skitch Henderson conductor; with vocalist Maureen McGovern. Works by Gershwin. Carnegie Hall at 8. \$12-\$50.

PETER RITZEN, pianist/composer (N.Y. debut). "From Europe to China." Liszt's *Homage to Mozart: Evocation a la Chapelle Sixtine* and *Faust Waltz*; Leschetizky's Andante Finale, Op. 13 for left hand; Rakhmaninov's Variations on a Theme by Corelli, Op. 42; U.S. premiere of works by Brosse and the performer. Alice Tully Hall at 8. \$10-\$15.

CONCERT ROYAL BAROQUE ORCHESTRA, James Richman conductor. Concert version of Handel's *Alessandro*. Featuring sopranos Julianne Baird and Christine Brandes; countertenors Drew Minter and Stephen Rickards. Merkin Concert Hall at 8. \$22.

BILLY TAYLOR TRIO—Pianist Billy Taylor, bassist Victor Gaskin, percussionist Bobby Thomas. Guest artist Jimmy Owens, trumpet. Grace Rainey Rogers Auditorium, Metropolitan Museum of Art, at 7. \$18.

HAN SUP LEE, tenor. Works by Scarlatti, Faure, Purcell, Duparc. Weill Recital Hall at 8. \$10, \$15.

JAMES TAYLOR—See 10/30.

LENNY KRAVITZ—With special guest Stress. Beacon Theatre, Broadway and 74th St. (496-7070), at 8. \$22.50.

C + C MUSIC FACTORY—Radio City Music Hall at 8. \$22.50, \$25.

THE SECOND CABARET CONVENTION—See 10/30.

MANNES COLLEGE ORCHESTRA—With conductors Michael Charry, Mark Ettinger, Scott Jackson Wiley. Brahms, Mendelssohn, Ravel. Symphony Space at 8. Free.

SONATENABEND—Juilliard accompanists play works by Elgar, Beethoven, Tchaikovsky. Paul Recital Hall, 60 Lincoln Center Plaza (769-7406), at 6. Free.

FIVE GENERATIONS OF COMPOSERS—New-music pieces composed over the last twenty years. With host Rhys Chatham. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. \$15.

SATURDAY BRASS QUINTET—Terry Szor and Charles Olsen, trumpets; Lawrence DiBello, horn; Richard Kessler, trombone; Kyle Turner, tuba. Works by

Hindemith, Ewald, Davies, Palestrina, Gesualdo. Hubbard Recital Hall, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

THE SOLDIER STRING QUARTET—George Crumb's *Black Angels* for electric string quartet. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. \$2.

THE SAINT THOMAS CHOIR, Gerre Hancock organist. Works by Kenneth Leighton. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:30. Free.

BARGEMUSIC—Pianist Phillip Bush, cellist Christopher Costanza, violinist Nai-Yuan Hu. Mozart's Piano Trio in G, K. 496; Strauss's Sonata for Violin and Piano in E-flat, Op. 18; Arensky's Piano Trio in D Minor, Op. 32. Fulton Ferry Landing, Brooklyn (708-624-4061), at 7:30. \$15.

Friday, November 1

NEW MUSIC ORCHESTRAL PROJECT, Jorge Mester conductor. Second presentation of works by Kamran Ince, Stephen Hartke, Larry Rapchak, Peter Lieuwen. Post-concert symposium with Martin Booksman. Carnegie Hall at 8. \$3-\$20.

ORCHESTRA OF ST. LUKE'S, Roger Norrington conductor; with cellist Steven Isserlis (N.Y. debut). All-Schumann program, including Overture to *Genoewa*; Concerto for Cello and Orchestra in A Minor, Op. 129; Symphony No. 3 in E-flat, Op. 97 ("Rhenish"). Avery Fisher Hall at 8. \$14-\$28.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, Fred Sherry conductor; with pianist Eduardus Halim. Mozart's Divertimento No. 1 for String Quartet in D, K. 136; Liszt's *Reminiscences of Don Juan*; Matthews's *To Compose Without the Least Knowledge of Music*; others. Alice Tully Hall at 8. \$24.

NEW YORK PHILHARMONIC—See 10/31. Today at 2. Pre-concert lecture at 11 a.m.; \$10.

NATALIE COLE—Songs of Nat King Cole, with full orchestra. Radio City Music Hall at 8. \$27.50-\$37.50.

PATTI LABELLE—The Paramount at 8. Sold out.

THE BEAUX ARTS TRIO—Pianist Menahem Pressler, violinist Isidore Cohen, cellist Peter Wiley. Works by Brahms, Mendelssohn. Metropolitan Museum of Art at 8. \$25.

BEBE AND CECE WINANS—Apollo Theatre, 253 W. 125th St. (864-0372), at 7 and 11. \$20-\$30.

THE SECOND CABARET CONVENTION—See 10/30.

PATRICIA ZUBER, flutist/**GREGORY ZUBER**, marimbist. World premieres of works by Hsueh-Yung Shen, Seymour Barab, others. Phyllis Kind Gallery, 136 Greene St. (201-337-7381), at 8. \$5.

FRED HO & THE AFRO-ASIAN MUSIC ENSEMBLE—Cross-cultural new jazz. Triplex Performing Arts Center, Manhattan Community College, 199 Chambers St. (618-1980), at 8. \$7.

NEW YORK OPERA FORUM, Richard Nechamkin conductor. Concert version of Verdi's *Falstaff*. Roerich Museum, 319 W. 107th St. (864-7752), at 7:30. Free.

DAVID BUECHNER, pianist. Works by Gershwin. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

NEW YORK PHILHARMONIC MEMBERS—Lincoln Center Library at 4:15. Free.

FIVE GENERATIONS OF COMPOSERS—See 10/31.

FOUR ON THE FLOOR—A "neo-traditional Irish band." Lehman College Theater, 250 Bedford Park Blvd. West, Bronx (960-8211), at 12:15. Free.

Saturday, November 2

GUILDHALL STRING ENSEMBLE, Robert Salter conduc-

tor; with Michala Petri on the recorder. Purcell's Suite from *The Double Dealer*; Stravinsky's Concerto in D and *Apollon Musagete*; Vivaldi's Concerto in C for Soprano Recorder, RV. 444; Sammartini's Concerto for Descant Recorder. Carnegie Hall at 8. \$9-\$23.

IERCEDES SOSA—Songs by Nascimento, Sting, Holly Near, Joan Baez. Avery Fisher Hall at 8. \$25-\$40.

JETTA HARRIS, soprano, with pianist Warren Wilson (N.Y. debut). Mozart's "Non mi dir" (*Don Giovanni*), "Tiger" (*Zaide*); Schumann's *Frauenliebe und Leben*; others. Alice Tully Hall at 8. \$25, \$35.

ALEXANDER STEIN, pianist. Debussy, Brahms, Bach, Fuchs, Liszt, Beethoven. Weill Recital Hall at 2. \$10.

MENDELSSOHN STRING QUARTET—Violinists Ida Levin and Nicholas Mann; violist Katherine Murdock; cellist March Rosen. Mendelssohn, Tchaikovsky, Ginstera. Merkin Concert Hall at 8. \$15.

AFELMUSIK, Jeanne Lamon conductor. Canadian baroque orchestra with period instruments. Handel, Telemann, Vivaldi. 92nd St. Y at 8. \$20, \$25.

JARY RONKIN, violinist, with pianist John Ellis. Leclair, Brahms, Suk, Kreisler. Steinway Hall, 109 W. 57th St. (246-1100), at 6:30. Free; by reservation only.

ITALIE COLE—See 11/1.

'ATTI L'ABELLE—The Paramount at 8. \$37.50

THE SECOND CABARET CONVENTION—See 10/30.

OLK MUSIC OF AFGHANISTAN AND IRAN—With Shah Wali Taranasaz, vocals and harmonium; Chetram Sahni, tabla. Washington Square Church, 135 W. 4th St. (914-965-2700), at 8. \$15.

COLORADO STRING QUARTET—With guest pianist Peter Orth. Works by Haydn, Beethoven, Shostakovich. Washington Irving High School, Irving Place and 16th St. (586-4680), at 8. \$3.50.

THE BEAUX ARTS TRIO—See 11/1.

THE HEART OF THE FLUTE—Tibetan flute music. The Open Center, 83 Spring St. (219-2527), at 8. \$10.

GRAMERCY ENSEMBLE—Lincoln Center Library at 2:30. Free.

BORAH BERGMAN, pianist. Roulette, 228 W. Broadway (219-8242), at 9. \$7.

FIVE GENERATIONS OF COMPOSERS—See 10/31.

Sunday, November 3

YOSHIKO OKADA, pianist (U.S. debut). Mozart sonatas: No. 4 in E-flat, K. 282; No. 15 in C, K. 545; No. 8 in A Minor, K. 310. Chopin's Polonaise in C-sharp Minor No. 1, Op. 26; Barcarole in F-sharp, Op. 60; Four Mazurkas, Op. 24; Polonaise-Fantasia in A-flat, Op. 61. Carnegie Hall at 8. \$14-\$30.

JOHN WILLIAMS, guitarist. Villa-Lobos, S. L. Weiss, Vivaldi, Dodgson. Avery Fisher Hall at 3. \$13-\$25.

ZENAIDA MANFUGAS, pianist. Works by Albeniz, Granados, Lecuona. Alice Tully Hall at 8. \$15-\$25.

OPHRA YERUSHALMI, piano/**PAUL ROWE**, baritone/**CHRISTIAN CLAGES**, reader. Works by Schubert as transcribed by Liszt. Merkin Concert Hall at 8. \$15.

HAI YUEN CHORUS—Chinese choral and solo vocal music. Merkin Concert Hall at 3. \$12.

LUIS MIGUEL—Madison Square Garden at 4. \$30-\$45.

MANHATTAN SCHOOL OF MUSIC SYMPHONY, George Manahan conductor. With many featured artists honoring Birgit Nilsson. Borden Auditorium, MSM, Broadway and 122nd St. (749-2802), at 5. \$25-\$50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 11/1. Today at 5.

NATALIE COLE—See 11/1.

PAULINA SIERPES, contralto/**MIRIAM CONTI**, pianist. Works of Falla, Schubert, Chopin, Faure, Skryabin. Metropolitan Museum of Art at 2:15. Free.

MUSICA VIVA CHORUS AND ORCHESTRA, Walter Klaus conductor. World premiere of Bruce Saylor's *It Had Wings*. All Souls Church, Lexington Ave. and 80th St. (794-3646), at 7. \$12.50.

SEQUENTIA, Benjamin Bagby and Barbara Thornton conductors. *The Singer of Tales*. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. \$12.

JAZZ MINISTRY—At 5: Jazz mass. At 7: A Cloud Nine Consort; \$8 donation. St. Peter's Church, Lexington Ave. and 54th St. (935-2200).

JOHN WALKER, organist. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5:30. \$10.

MUSIC IN THE MOUNTAINS—N.Y. premiere of works by Meyer Kupferman; Samuel Barber's *String Quartet*. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 3. \$12.

CATHEDRAL COMBINED CHOIRS, Bruce Fifer conductor. Mozart's *Requiem*. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7. Free.

VIOLET CHANG, soprano. Mozart, Schubert, Musorgsky; world folk songs. Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

GISSELLA FRONTERO, pianist. Works by Scelsi and others. Roulette, 228 W. Broadway (219-8242), at 9. \$7.

BARGEMUSIC—See 10/31. Today at 4. \$18.

Monday, November 4

DETROIT SYMPHONY ORCHESTRA, Neeme Jarvi conductor; with violinist Nadja Salerno-Sonnenberg. Works by Part, Sibelius, Ives. Carnegie Hall at 8. \$12-\$45.

JUPITER SYMPHONY, Jens Nygaard conductor. Mozart's *Apollo et Hyacinthus* Overture; works by Victor Herbert, Schubert. Alice Tully Hall at 8. \$10-\$25.

ATLANTIC SYMPHONIETTA, Andrew Schenck conductor; with narrator Janet Bookspan. World premiere of Stephen Paulus's *Voices From the Gallery*; works by Copland, Barber. Merkin Concert Hall at 4. \$12.

THE GOTHAM ENSEMBLE, Thomas Piercy conductor. Mark Goodson Theater, 2 Columbus Circle (841-4117), at 12:30. Free.

CAROLYN CLARK, hornist/**MITCHELL VINES**, pianist. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. \$2.

Tuesday, November 5

STEPHEN DRURY, pianist. World premiere of John Zorn's *Cany*; works by Elliott Carter, John Cage, Charles Ives. Merkin Concert Hall at 8. \$12.

NEW YORK PHILHARMONIC—See 10/31. Tonight at 7:30.

BOBBY RONDINELLI, drummer. Yamaha Show Room, 142 W. 57th St. (265-1111), at 12:30. Free.

JANICE WEBER, pianist. Busoni, Liszt, Martin. Swiss Institute, 35 W. 67th St. (496-1759), at 6:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.-Thur. \$19-\$125; Fri., Sat. \$20-\$125. 10/28 at 8: Donizetti's *L'Elisir d'Amore*, Panni conducting; Batté, Pavarotti, Pons, Dara, Grant Murphy. 10/29 at 8: Puccini's *La Fanciulla del West*, Slatkin conducting; Daniels, Domingo, Fortune. 10/30 at 8: Mozart's *Die Zauberflöte*, Rudel conducting; Hong, Welting, Hadley, Hagegard, Schulte, Sotin. 10/31 at 8: The first performance of Sonja Frisell's production of Verdi's *Aida*; sets designed by Gianni Quaranta, costumes designed by Dada Saligeri, lighting designed by Gil Wechsler; Saccani conducting; Mollo, Zajick, Bartolini, Barseg Tumanyan (debut), Noble, Cook. 11/1 at 8: Verdi's *Un Ballo in Maschera*, Fulton conducting; Mitchell, Jo, Dunn, Dvorsky, Milnes. 11/2 at 1:30: *L'Elisir d'Amore*; same as 10/28. 11/3 at 8: *Die Zauberflöte*; same as 10/30. 11/4 at 8: *Aida*; same as 10/31. 11/5 at 8: *Die Zauberflöte*; same as 10/30 except Christman for Welting.

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: \$8-\$52. Superettes for all operas not in English. 10/29 at 8: Leroy Jenkins's *The Mother of Three Sons* (in English, with supertitles), William Henry Curry conducting; Hinds, Rhodessa Jones, Saffrin, Woods, Bill T. Jones, Aviles. 10/30 at 8: Verdi's *La Traviata*, Ajmone-Marsan conducting; Dobish, Rees Davis, Barca. 10/31 at 8: Puccini's *Tosca*, Sloane conducting; Davis, Scuderi, Cowan. 11/1 at 8: Zimmerman's *Die Soldaten*, Keene conducting; Saffer, Cummings, Rose, Castle, Reyes, Young, Perry, Opalach, Rees Davis. 11/2 at 2: *The Mother of Three Sons*; same as 10/29. 11/2 at 8: Puccini's *La Bohème*, Colaneri conducting; Geyer, South, Myers, Hawkins, Lau, Byrne.

Amato Opera

AMATO OPERA HOUSE—Through 11/24: *Carmen*, by Bizet. Anthony Amato, artistic director. 319 Bowery (228-8200). 11/2 at 7:30; 11/3 at 2:30. \$15.

Other

ATOMIC OPERA—The Tweed Theatre Company's world premiere of "a raucous medley of theatre, dance, and music that traces the evolution of the Atomic Age," by artistic director Kevin Malony and choreographers John O'Malley and Michele Elliman; score by Douglas J. Cuomo; production design by Alexander Brebner, lighting by Richard Schaefer, costumes by Anne Patterson. Ohio Theater, 66 Wooster St., between Spring and Broome Sts. (924-0077). 10/28-11/3 at 8. \$12.

DANCE

Paul Taylor Dance Company

CITY CENTER—Through 11/3. Tickets: \$10-\$40. 10/29 at 8: *Sunset*; *Nightshade*; *Company B*. 10/30 at 8: *Aureole*; *Icarus at Night* (by company member Christopher Gillis); *Speaking in Tongues*. 10/31 at 8: *Esplanade*; *Fact & Fancy*; *Cloven Kingdom*. 11/1 at 8: *Airs*; *Dust*; *Company B*. 11/2 at 2: *Dust*; *Fact & Fancy*; *Company B*. 11/3 at 3: *Airs*; *Dust*; *Company B*. 11/3 at 7:30: (dancers' benefit), *Icarus at Night*; *Sunset*; *Company B*.

Ballet Hispanico

JOYCE THEATER—10/29-11/10. Tickets: \$25. The twenty-first season of artistic director Tina Ramirez's group includes repertory pieces and the world premiere of *Ola Chica*, by William Whitener, set to music of Pacquito D'Rivera and Antonio Laura. 10/29-10/30 at 8: *Stages*; *Cafe America*; *Ola Chica*; *Tres Cantos*. 10/31-11/1 at 8: *Portrait*; *Cafe America*; *Llamada*; *Ola Chica*; *Cada Noche... Tango*. 11/2-11/3 at 2: *Inez De Castro*; *Llamada*; *Cafe America*; *Batucada Fantastica*. 11/2 at 8, 11/3 at 7:30: *Stages*; *Cafe America*; *Llamada*; *Ola Chica*; *Tres Cantos*. 11/5 at 8: *Inez De Castro*; *Cada Noche... Tango*; *Batucada Fantastica*.

Other

ALVIN AILEY REPERTORY ENSEMBLE—11/2 at 8: World premiere of *Guerilla Love Song Dances*, "an ensemble piece about aggressive relationships in a contemporary community"; *ISBA*; *Workout*. 11/3 at 2: *Streams* (by Ailey); *Guerilla Love Song Dances*; *ISBA*. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves., Brooklyn (718-434-1900). \$17, \$22.

BALLET CONCIERTO DE PUERTO RICO—Featuring *La Calinda*, by Alberto Mendez; score by Hector Campos Parsi. Premiere of *Tributo*, by the company's prima ballerina Maria Julia Landa. 11/2 at 8; 11/3 at 3. Triplex Theater, Manhattan Community College, 199 Chambers St. (618-1980). \$15.

EIKO & KOMA—Premiere of *Land*, a two-part work inspired by the landscape of New Mexico. Score by Taos Pueblo musicians. Brooklyn Academy of Music Lepercq Space, 30 Lafayette Ave., (718-636-4129). 11/5 at 7; 11/6-11/9 at 8; 11/10 at 3. \$18.

TERESEANNE JOSEPH—Choreography by Isadora Duncan; music by Chopin, Brahms, Skryabin. St. Mark's Church, Second Ave. and 10th St. (529-2318). 10/31-11/1 at 8:30. \$10.

MICKEY DAVIDSON, dancer/choreographer. Featuring music of Count Basie, Duke Ellington, Jeanne Lee, Pharoah Sanders, Warren Smith. Warren Street Performance Loft, 46 Warren St. (732-3149). 11/1-11/2 at 8. \$10.

STEPHANIE SKURA AND COMPANY—*The Bad Play*, a dance/theater piece by Ana Maria Simo and Stephanie Skura about "economic prosperity, familial piety . . . and the girl next door." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/31-11/2 at 8; 11/3 at 3. \$12.

ZVI GOTHEINER AND DANCERS—Premiere of evening-length *Chairs*. Classical and modern music. Merce Cunningham Studio, 55 Bethune St. (677-3936). 11/1, 11/3 at 9; 11/2 at 7:30 and 9:30. \$10.

RESTAURANT D I R E C T O R Y

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.-Sat. 5:30-11, Sun. to 9:30. Pre-theater D 5:30-6:30. Private parties for 35. (E) AE, CB, DC, MC, V.

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sautéed with fennel white wine sauce. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D daily 5-1 a.m. Private parties 20-100. (M) AE, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpaggio, cannelloni amatitani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11. Closed Sun. (E) AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. Outdoor terrace. (M) AE, CB, DC, MC, V.

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Ca-

jun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M-E) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.-Thu. 6-11:30, Fri.-Sat. to midnight. Pre-theater D Mon.-Fri. 6-7. Br Sun. noon-9. Jazz nightly. (M-E) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatone Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.-Thu. and Sun. noon-11, Fri. till 11:30, Sat. till midnight. Closed Mon. (M) No credit cards.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5:30-10, Sun. noon-6. Pre-theater D Mon.-Fri. 5-6:30. Private parties for 15-150. (E) AE.

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. Light lunch menu daily 3-6. D daily 6-midnight. Bar till 2 a.m. (M) AE, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon-3. D Mon.-Sat. 6-11. Private parties for 10-60. Closed Sun. (M-E) AE.

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggrata, spiedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.-Fri. noon-3. D daily 5-11. Private parties for 25. (M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5:30-10:30, Thu.-Sat. 5:30-11. Closed Sun. (M) AE, CB, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. 11:30 a.m.-4 a.m., Sun. 11:30 a.m.-10. (I-M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.-Wed.

11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. Outdoor terrace. (I) AE, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard, grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.-Sat. 5-10. Spcl. sunset supper nightly 5-6:30. Buffet Sat.-Sun. noon-3. (M) **Cellar in the Sky**: Wine-cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitarist. (E) **Hors d'Oeuvre and City Lights Bar**: Jacket required. B Mon.-Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres and supper menu Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. 4-9 (cover after 4). Br Sun. noon-3. Jazz and dancing nightly. Private parties. Free D parking. (M) AE, CB, DC, MC, V.

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.-4. D daily 4-10. Ent. Thu.-Sun. 5-11. (I) AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quattro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Discount parking. (M) AE, CB, DC, MC, V.

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.-Tue. 11:30 a.m.-8, Wed.-Sat. till 10. Pianist nightly. (M) AE, DC, MC, V.

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (I) AE, CB, DC, MC, V.

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 4 a.m. Private parties for 50-200. Dancing Fri.-Sat. after 11. (M) AE, CB, DC, MC, V.

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon. Sun. at noon. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. noon-4. D daily 4-4 a.m. Private parties for 50. (I-M) AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes

frites, mussels. Res. sug. L Tue.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10:30. Br Sun. noon-4. (M) AE, MC, V.

IFE MELVILLE—110 Barrow St., at Washington St. (924-0110). Casual. International. Spcls: chou farci, pan-fried brook trout with garlic and chive sauce, seared salmon with crispy fried ginger and scallion sauce. Res. sug. L Tue.-Sun. noon-3. Afternoon tea Tue.-Sun. 3-5:30. D Tue.-Sun. 5:30-1 a.m. Closed Mon. (M) AE, MC, V.

COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.-Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) AE, CB, DC, MC, V.

FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.-Fri. 11 a.m.-3. D Mon.-Thu. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M) AE, CB, DC, MC, V.

OTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flagolet, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-10, Fri.-Sat. to 11, Sun. to 9:45. (E) AE, CB, DC, MC, V.

RAND TICINO—228 Thompson St., bet. 3rd and Bleeker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

DHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. (M-E) AE, CB, DC, MC, V.

IANHATTAN CHILI CO.—302 Bleeker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.-Fri. 11:30-4:30. Br Sat.-Sun. 11:30-4:30. D Sun.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m. Outdoor garden. (I) MC, V.

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. (M) AE, MC, V.

MINETTA TAVERN—113 Macdougall St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon-3. D daily 3-midnight. (I-M) AE, CD, DC, MC, V.

MITALI—296 Bleeker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgli tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11 a.m.-3:30. D daily 4:30-midnight. Private parties. Complete D. Also Mitali, 334 E. 6th St. (533-2508). (I) AE, MC, V.

MONTES—97 Macdougall St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11. Closed Tue. (M) AE, CB, DC, MC, V.

PORTO BELLO—208 Thompson St., bet. W. Third and Bleeker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.-Thu. noon-11, Fri.-Sat. to 11:30. (M) AE, MC, V.

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-1 a.m. (M) AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

VILLA MOSCONI—69 Macdougall St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mos-

coni. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3282). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.-Fri. noon-4:30. D Mon.-Wed. 5:30-1 a.m., Thu.-Sat. to 2 a.m., Sun. 5-midnight. (M) AE, DC, MC, V.

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.-Fri. 11:30 a.m.-11, Sat. 5:30-11. Br Sun. noon-4. (M) AE, CB, DC, MC, V.

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal pailard balsamico, tiramisu. Res. nec. L and D Mon.-Sat. noon-11. Private parties for 70. Closed Sun. (M) AE.

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m., Sat.-Sun. 8 a.m.-11 a.m. L Mon.-Fri. noon-4. Br Sun. 11 a.m.-3. D Mon.-Fri. 4-10, Sat.-Sun. 3-10. Private parties for 6-60. (M) AE, CB, DC, MC, V.

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.-Fri. noon-4. Br Sun. 11:30-4. D Mon.-Sat. 4:30-10:30. Private parties for 75. (M) AE, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: wild mushroom ravioli with white truffle oil and fried shallots, house smoked skate with mustard greens and braised cabbage, bouillabaisse, rack of lamb with provencal herb crust and gnocchi. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11. Private parties for 28. Closed Sun. (M) AE, DC, MC, V.

LES HALLES—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M) AE, CB, DC, MC, V.

MESA GRILL—102 Fifth Ave., bet. 15th-16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11, Sun. 5:30-9:30. (M) AE, DC, MC, V.

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

PARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.-Fri. noon-3. D daily 6-11. (M) AE, CB, DC, MC, V.

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to 12:30 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat.

4:30-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Private party rooms for 15-200. Closed Sun. (E) AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Sat. from 6-10:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.-Sat. noon-5. D Sun.-Wed. 5-11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. (I-M) AE, MC, V.

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. 6-midnight. Private parties for 24. Closed Sun. (M) AE, DC, MC, V.

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.-Fri. noon-3. Br Sun. noon-4:30. D Tue.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. (M) AE, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10-100. (M) AE, CB, DC, MC, V.

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.-Sat. noon-midnight. Private banquets for 120. Valet parking with D. Closed Sun. (M) AE, CB, DC, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebab. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30. Private party rooms for 15-25. Closed Sun. (M) AE, MC, V.

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.-Sat. from noon-2. Br Sun. from 12:30-2:30. D cruise sails nightly from 7-10. Private parties for 2-2000. Dancing. (E) AE, MC, V.

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RESTAURANTS

43rd-56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.—Sat. 11:30 a.m.—11:30 p.m. Br Sun. 12:30-4. D Mon.—Sat. 4-11, Sun. to 10. (M)

AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatillo salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.—Fri. 7 a.m.—11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.—Fri. noon-2. Buffet Br Sat. 11 a.m.—2, champagne and lobster buffet Br. Sun. 11:30 a.m.—3. D daily 6-10:30. Piano bar 5:30-1 a.m. (M)

AE, CB, DC, MC, V.

ARIA—253 E. 52nd St. (888-1410). Casual. Italian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.—Fri. 11:30-3. D Mon.—Sat. 5-11. Closed Sun. (M)

AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.—10:30 a.m. L Mon.—Sat. 11:30 a.m.—3. D daily 5:30-11:30. Br Sun. 11:30 a.m.—3. (M-E) Ent. nightly 5:30-11:30 and Sun. Br. AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.—11 a.m. Br Sat.—Sun. 11-5. L Mon.—Fri. 11 a.m.—5. D daily 5-10. S daily 10-6 a.m. (M) AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.—3. D daily 6-11:30. Private rooms for 8-60. (M-E)

AE, CB, DC, MC, V.

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.—Fri. 7 a.m.—9, Sat. 8 a.m.—4. Closed Sun. (I-M) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). Cafe Suisse. Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.—Sat. 7 a.m.—11 a.m., Sun. to 11:30 a.m. L Mon.—Sat. 11 a.m.—5, Sun. noon-5. D daily 5:30-11. (M) Drake Bar: B Mon.—Sat. 7-10:30. L Mon.—Sat. 11 a.m.—2:30. Cocktails Sun.—Fri. 11:30 a.m.—1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M)

AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). Pool Room: Formal. American-contemporary. L Mon.—Fri. noon-2:30. D Mon.—Thu. 5-9:30, Fri.—Sat. to 11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) Grill Room: Formal. American-contemporary. L Mon.—Fri. noon-2. D Mon.—Sat. 5-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. (E)

AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, mille silvano, pasta. Res. sug. L Mon.—Fri. noon-3. D Mon.—Fri. 3-midnight, Sat. noon-midnight. Private party rooms. Closed Sun. (M-E)

AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.—Sat. noon-3. D Mon.—Thu. 5-11, Fri.—Sat. to midnight. Closed Sun. (M)

AE, DC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.—Sat. noon-2:30. D Mon.—Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E)

AE, CB, DC, MC, V.

LA FAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and

truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.—Sat. noon-3. D Tue.—Fri. 7-10:30 Sat. 6-10:30. Pre-theater D Tue.—Sat. 6-30. Closed Sun.—Mon. (E)

AE, CB, DC, MC, V.

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux riesling, magret de canard roti au miel et confit d'oignons. D daily 6-midnight. Pre-theater D 5-6:45. Free 2 hr D parking. (M)

AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.—Fri. noon-3. D Sun.—Thu. 5:30-10:30, Fri.—Sat. to 11. (M-E)

AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.—Sat. noon-3. L Mon.—Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. (E)

AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.—Fri. noon-2. D Mon.—Sat. 6-10. Closed Sun. (E)

AE, CB, DC, MC, V.

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.—Fri. 11:30 a.m.—2:45. D daily 5-10. (I)

AE, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.—Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)

AE, CB, DC, MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.—Fri. noon-3. D Mon.—Sat. 5-11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. (M)

AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th-56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.—Fri. noon-1:30. D Tue.—Sat. 5:30-9:30. Private party room for 6. Closed Sun. and Mon. (E)

AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.—Sat. noon-3. D Mon.—Thu. 5:30-10:30, Fri.—Sat. to 11:30, Sun. 5:30-10:30. (M-E)

AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.—Fri. 11:30 a.m.—3. D Mon.—Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Prix fixe D. Free D parking. Closed Sun. (M)

AE, CB, DC, MC, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregrinade, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.—11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M)

AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.—Fri. 11:30 a.m.—2:30. D Mon.—Sat. 5:30-10. Closed Sun. (M)

AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.—Fri. noon-3. D Mon.—Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M)

AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.—Fri. noon-midnight, Sat.—Sun. 5-midnight. (M-E)

AE, CB, DC, MC, V.

RESTAURANTS

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC, V.

RATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all'parmigiana. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Bar Mon.-Fri. 11:30 a.m.-11. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5-11:30, Fri.-Sat. 5-midnight, Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70. (M) AE, DC.

ZEPHYR GRILL—1 Mitchell Pl., at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. to 11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11:30 a.m.-3. D Mon.-Sat. 6-10, Sun. 5-9. Private parties for 10-150. (M) AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Oak Room and Rose Room: Jacket required. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-midnight, Sun. 6-11. Br Sun. noon-2:15. Late S buffet Fri.-Sat. 9:30-midnight. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 9 a.m.-3:30. L Mon.-Fri. 11 a.m.-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). Atrium: Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D Mon.-Sat. 5:30-6:30. (E) Cafe: Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M) AE, CB, DC, MC, V.

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45-3:30. D daily 4-midnight. Ent. (M) AE, CB, DC, MC, V.

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater D daily 5-7. Private parties for 10-175. (M) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.-Fri. 7:30 a.m.-10:30 a.m. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5-11:30. Private parties for 100. (M) AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Ribha Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.-11:30 a.m. L daily 11:30 a.m.-3. D daily 5:30-11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. (E) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 5. Private parties for 30-40. (M-E) AE, CB, DC, MC, V.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-1 a.m. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.-Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun. noon-2:30. (M) AE, CB, DC, MC, V.

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vincini, tiramisù. Res. sug. L Mon.-Sat. 11:30 a.m.-2:30. D Mon.-Sat. 4-11:30. Sun. 2-10. (M) AE, CB, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Tue.-Sun. 5:30-11. Prix fixe D Tue.-Sun. 8-10. Closed Mon. (M) The View: Formal. In-

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MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-10:30. Pre-theater D 5:30-6:30. (M) AE, CB, DC, MC, V.

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.-Fri. noon-2. Br Sat.-Sun. 10:30 a.m.-2:30. D nightly 6-10:30. Pre-theater D 6-7. Private parties for 30-100. (M-E) AE, CB, DC, MC, V.

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. D daily 6:30 a.m.-noon. L Mon.-Sat. noon-3. Br Sun. noon-5. D daily 5:30-midnight. Light menu 3-midnight. Pre-theater D 5:30-6:45. (M) AE, CB, DC, MC, V.

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11. Private parties for 8-45. Closed Sun. (E) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marchiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.-Thu. noon-10:45, Fri.-Sat. to 11:45. Pre-theater D 5-7:30. (M) AE, CB, DC, MC, V.

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5:30-10:30. Pre-theater D 5:30-6:15. Br Sun. 11:30 a.m.-2:30. Dancing. Private parties. Closed Sun.-Mon. (E) **The Rainbow Promenade**: Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-1 a.m., Sun. noon-11. Br Sun. 11:30 a.m.-2. (I-M) AE.

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. (M-E) AE, DC, MC, V.

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorgonzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Private parties for 25-150. Closed Sun. (M) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D 5-6:30 with free parking. Closed Sun. (E) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) AE, MC, V.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.-Sat. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-midnight, Sun. 3-9. Private parties for 150. (M) AE, CB, DC, MC, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. Private parties for 10-250. **Antipasto Bar and Cafe**: Open daily till 1 a.m. (M) AE, MC, V.

'21 CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E) AE, CB, DC, MC, V.

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. (M) AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.-Sat. noon-3. D Sun.-Thu. 6-11, Fri.-Sat. to 11:30. (M-E) AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.-3. Cocktails 4-1 a.m. Pre-theater D daily 5:30-10:30. D daily 5:30-11. Pianist nightly. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congado with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) AE, CB, DC, MC, V.

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D daily 6-10:30. Prix fixe L and D. Bar till 1 a.m. (E) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room**: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. noon-2:30. D Tue.-Thu., Sun. 5:30-10, Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tue.-Sat. (M-E) **Oak Room**: Formal. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 9 a.m.-2. D daily 5:30-1 a.m. Pre-theater D Mon.-Fri. 5:30-6:30. Pianist. **Oak Bar**: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 3 a.m. **Oyster Bar**: Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) **Palm Court**: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E) **Trader Vic's**: Casual. Light menu Mon.-Sat. 5-1 a.m., Sun. 4-midnight. AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, guacamole to order, pomegranate margaritas, manudo, moles. Res. nec. D daily 5-midnight. (M) AE, CB, DC, MC, V.

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5-midnight. Pre-theater D 5:30-10:30. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SAN DOMENICO—240 Central Park South. (265-5959). Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Fri. 11:45 a.m.-2:30. D Mon.-Sat. 5:45-11, Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E) AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.-Sat. 5:30-11, Sun. 5-10. (M) AE, CB, DC, MC, V.

SERENDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon-3. D daily 5-midnight. Pre-theater D daily 5-7. Post-theater D daily 10-midnight. (M-E) AE, CB, DC, MC, V.

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.-Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M) AE.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sug-

r. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S room 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **THE ROTUNDA**: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

FE SAN MARTIN—1458 First Ave., at 76th St. (288-470). Casual. Continental/Spanish. Spcls: angulas de guinaga, fidegwa, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Complete D. Pianist nightly. (M) AE, MC, V.

NOVA—696 Madison Ave., bet 62nd-63rd Sts. (838-3725). Casual. Mediterranean. Spcls: smoked duck carpaccio with porcini vinaigrette; terrine of grilled eggplant, red snapper and chevre; risotto of squash, saffron and peas. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sun. 5:30-11. (M-E) AE, DC, MC, V.

RYLIE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle**: Dress opt. Buffet Br Sun. noon-3. D Tue.-Sat. 6-11. **Carlyle Restaurant**: Formal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) **Bermelmans Bar**: Cocktails daily noon-1 a.m. **Gallery**: Tea daily 3-5:30. AE, CB, DC, MC, V.

UR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sautéed in lemon butter, filet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon-3. D daily 6-10:45. Private parties 16-20. (M) AE, MC, V.

VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

HN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M-E) AE, CB, DC, MC, V.

PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce cheillotte. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30-11. Complete D. Private parties for 30. (M) AE, DC, MC.

CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

ETIZIA—1352 First Ave., bet. 72nd-73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.-Sat. noon-11:30, Sun. 1-10:30. Private parties for 75. (M-E) AE, CB, DC, MC, V.

IARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-175. (E) AE, CB, DC, MC, V.

IAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: d'arne de saumon poele, endives et fevettes meuniere, cote de veau aux jus parfait a la citronnelle au coulis de fruits rouges. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. (E) AE, DC.

AULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sautéed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M) AE, DC, MC, V.

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12. (M) AE.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat. from noon. Parking. Closed Sun. (M) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with shuffe salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.-10 a.m. Br Sat.-Sun. noon-3. L daily noon-2:30. D daily 6-10. Private parties for 10-30. Pianist. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-12:30 a.m. Fri.-Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.-4, Sun. from 11 a.m. (I) AE, DC, MC, V.

SEL & POIVRE—853 Lexington Ave., bet. 64th-65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with branried berries. Res. sug. L and D daily noon-11. Pianist. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D Sun.-Fri. 6-11:30, Sat. 5:30-11:30. Pianist. Private parties for 120. (E) AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room**: Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. to 10 a.m. L Mon.-Sat. noon-2:30. Br Sun. seatings at noon and 2. D daily 6-10. (E) **Gerard's**: Cocktails and light fare noon-1 a.m. daily. Pianist Tue.-Sat. 6-10. **Le Salon**: B Mon.-Sat. 10:30 a.m.-noon, Sun. from 10. Tea daily 2-5. AE, CB, DC, MC, V.

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd-84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.-Sat. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. 4-1 a.m. Early bird D 4-7. Also 762 Ninth Ave., at 51st St. (489-0810), 1463 Third Ave., bet. 82nd-83rd Sts. (249-1423). (I-M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruita de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 1-3. D Mon.-Thu. 3:30-11, Fri.-Sat. to midnight, Sun. 3-11. (M) AE, DC, MC, V.

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.-Fri. 8 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-5. Br Sun. 10 a.m.-4. D Mon.-Sat. 5-midnight, Sun. 4-11. Private

parties for 15-100. Pianist Thu.-Sat. (M) AE, CB, DC, MC, V.

SARABETH'S—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled Louisiana shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sautéed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11, Sat. 9 a.m.-11:30, Sun. 9 a.m.-9:30, Mon. 8 a.m.-10:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, V.

SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I) No credit cards.

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sautéed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-150. (E) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medallions of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.-Fri. noon-2:30. D Tue.-Sat. 6-10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpapello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sautéed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, sorbets. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. Classic French-provencale. Spcls: le jarret de veau, rouget au basilic, supreme de volaille Marrakech. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11, Sun. 3-9. Private parties for 40. Pianist Fri.-Sat from 8-10. (M-E) AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Ent. Tue.-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.

OTHER EVENTS

COMPILED BY GIA KOURLA

FESTIVALS, FAIRS, AND PARADES—The famous **Greenwich Village Halloween Parade** is 10/31 at 7. Starts at Spring St. and Sixth Ave. and runs to 23rd St. (914-758-5519). . . . Join Bronx Borough President Fernando Ferrer at the **Halloween Parade** on 10/31 at 5:30. Begins at Simpson St., just south of Westchester Ave. Call for more information (991-5935). . . . Don't miss the **Print Fair**, sponsored by the International Fine Print Dealers Association, at the Seventh Regiment Armory, at Park Ave. between 66th and 67th Sts., 10/31-11/3. Hours: Thur., 5:30-8:30; Fri., 11 a.m.-8; and Sat. and Sun., 11 a.m.-7. \$10 (777-5218). . . . **The Moscow Circus-Cirk Valentin** opens 11/5 at 8 at the Gerishwin Theatre, 50th St. and Broadway, and runs through 12/1. Times: Tue.-Fri. at 8; Wed. at 2; Sat. at noon, 4, and 8; Sun. at 1 and 5; and a special holiday performance 11/29 at 2. \$25, \$30, \$35 (307-4100). . . . **The Big Apple Circus**, see "Children," pg. 159.

ANTIQUE AND CRAFT SHOWS—The **Annex Antiques Fair** presents its **Annual Fall Antiques Show** at the New York Armory, 125 W. 14th St. Features vintage clothing, jewelry, and collectibles. Hours: 11/1, 6-9; 11/2, 11 a.m.-7; and 11/3, 11 a.m.-5. Fri., \$10, Sat. and Sun., \$5 (243-5343). . . . **The Heartsease Home** presents its **Annual Craft Show & Sale** on 11/1, 11 a.m.-8, and 11/2, 10 a.m.-4. At the Park Avenue Christian Church, Park Ave. and 85th St. Includes Amish quilts and toys. Free (249-3107).

SEMINARS AND CONFERENCES—The **Museum of Television & Radio**, 25 W. 52nd St., presents **Witness to History**, specifically focusing on coverage of the Vietnam and Persian Gulf Wars on 10/31 at 6. Includes commentary by Lou Miliano, WCBS-AM reporter, Morley Safer, CBS news correspondent, and Garrick Uley, NBC news correspondent. \$10 (621-6600). . . . **Graham-Windham Services** offer a conference on volunteering. On 10/30 and 11/6 at the Paramount Building, 15 Columbus Circle, at 6. Free; reserve (529-6445, ext. 314).

FESTIVAL OF SAINTS—An interfaith service for all affected by HIV/AIDS, **A Festival of Saints in the Time of AIDS**, is set for 11/2 at 2 at the Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. Features speaker Tom Duane, the first openly gay and HIV-positive candidate for the New York City Council, and Broadway singer Alix Korey. Call for more information (316-7541).

BENEFITS—Costumed waiters and waitresses donate a portion of their lunch and dinner earnings to **Hale House**, the children's home at W. 122nd St., at the **Third Annual Hyatt Halloween for Hale House**. On 10/31, noon-11, in both the Sun Garden and Crystal Fountain restaurants at the Grand Hyatt Hotel, Park Ave. at 42nd St. Call for more information (850-5917). . . . **The Ice Theatre of New York** glides into action with a Halloween costume ice skating benefit at Rockefeller Plaza on 10/30 at 6:30; performances follow. \$100 (505-7905). . . . **Skyrink**, 450 W. 33rd St., hosts a **Gala Ice Skating Halloween Costume Party** on 10/31, 6:30-10. A skating show begins at 7:30. \$5 (695-6556). . . . **The Greater New York March of Dimes** holds its annual **Gourmet Gala** on 11/4 at the Plaza Hotel, W. 59th St. and Fifth Ave., at 7. \$750; reserve (353-8353). . . . Proceeds from a \$10 **Pick-a-Treat Halloween Raffle** benefit the **Child Development Division of the New York Hospital-Cornell Medical Center Pediatrics Department**. The lucky winners (85 prizes) will be named on 10/30. Call to purchase tickets (746-1401). . . . A dinner/dance benefiting **Spelman College** in Atlanta is set for 11/1 at the Grand Hyatt Hotel, 42nd St. at Park Ave., at 8. Call for ticket information (718-780-7813). . . . **The Second Annual Anniversary Ball** celebrates the **Staten Island**

Institute of Arts and Sciences' 110th year on 11/1 at 7:30. At the Monte Bianco, Grant City, Staten Island. \$125; reserve (718-727-1135). . . . **The Annual Charity Bazaar** is 11/3, 11 a.m.-5, and 11/4, 10 a.m.-3, at Shaare Zedek Congregation, 212 W. 93rd St. between Broadway and Amsterdam Ave. Proceeds benefit the **City of Hope National Medical Center** and **Beckman Research Institute**. Free (645-3800). . . . **Art Education for the Blind** holds its **Annual Gala** on 11/2 at 8:30. At the Whitney Museum of American Art, Madison Ave. at 75th St. \$50, \$75, \$90; reserve (879-5100). . . . **Artspower** presents its benefit, **Gala for the Gold**, on 11/3 at 7:30. At the Dalton Theatre, 108 E. 89th St. \$45, \$100, \$150; reserve (201-368-8486). . . . **The W.B. Yeats Society of New York** and the **Yeats Drama Foundation** hold a benefit cocktail hour/poetry reading on 10/31 from 6-8. Readers illustrate the connection between Halloween and the Celtic Samhain. At the National Arts Club, 15 Gramercy Park S. \$20 (877-2444). . . . Reminder: **National UNICEF Day** is 10/31; call the national headquarters for more information (686-5522).

PERFORMANCES—Tonight *With Jonathan Ross*, one of Britain's most popular talk shows, continues with live shows: 10/30 and 11/1, 4, 6, 8 from 1:30 to 2. At the Ed Sullivan Theater, 1697 Broadway at 53d St. Guests slated to appear include Jodie Foster and Vanessa Williams on 11/1, Gilbert Gottfried on 11/4, Lauren Hutton on 11/6, and Tone Loc on 11/8. Free; reserve (764-0571). . . . **Survivor Productions** presents a gothic treat, **The Passion of Dracula**, on 10/31 at 8 (gala performance and Halloween party), 11-1-2 at 8, 11/3 at 7, 11/6-9 at 8, and 11/10 at 7. At the McBurney Little Theatre, 7 W. 63rd St. \$10; \$20 opening night (877-2988). . . . **The Club at La Mama**, 74A E. 4th St., takes you to **Motel Blue 19**, a murder-laced automobile trip with a little boy and his mother, on 10/31-11/2 at 10. \$12 (475-7710).

LECTURES AND READINGS—The **Poetry Project**, St. Mark's Church at Second Ave. and 10th St., presents **Deborah Pintonelli & Lois Elaine Griffith** on 10/30 at 8, **Rudy Burckhardt** on 11/1 at 10:30, and an open reading on 11/4 at 8 (sign-up is at 7:30). \$5 (674-0910). . . . **The Poetry Center of the 92nd Street Y**, 1395 Lexington Ave., presents **Eudora Welty** on 11/4 at 8. \$12 (415-5440). . . . **The New York Public Library** presents "Civic Matters" with **Rev. Johnny Ray Youngblood** on 10/30 at 6. At the Celeste Bartos Forum, Fifth Ave. and 42nd St. \$5 (221-7676). . . . **City Center Theater**, 131 W. 55th St., presents famed lighting designer **Jennifer Tipton**, who offers a lecture-demonstration, on 11/1 at 5:30. \$10 (581-9707). . . . **The Poetry Society of America**, 15 Gramercy Park, holds **Poet X Poet: Free Verse v. Formalism** with Robert Bly and Brad Leithauser, moderated by Alicia Ostriker. On 10/30 at 8. \$10 (254-9628). . . . **La Mama La Galleria**, 6 E. 1st St. between Bowery and Second Ave., presents **All Saints & Sinners**, a reading featuring **Noel Ambrey II** and **Alice Rosenblatt**. On 11/1 at 8. Contributions accepted (505-2476). . . . **The Studio Museum in Harlem**, 144 W. 125th St. between Lenox and Seventh Aves., offers a gallery talk on **Africa and Diaspora: Selections from the Permanent Collection** on 11/3 at 2. Free with museum admission; adults \$3, children \$1, and seniors \$1.50 (864-4500).

TOURS

ST. PAUL'S CHURCHYARD—10/30 at 12:30: A historical look at two churchyards—St. Paul's and Trinity. Free; reserve (432-0900).

BROOKLYN'S HISTORY MUSEUM—10/27 at 2: **Neighborhood Identities: Borough Park**. An anthropological tour focusing on the neighborhood's Ortho-

dox and Hasidic residents. \$4 (718-624-0890).

GREEN-WOOD CEMETERY TOURS—11/3 at 1, histori John J. Cashman leads "Famous American Gra Sites: Tour #3." Meet inside the main entrance Fifth Ave. and 25th St. \$5 (718-469-5277), Brooklyn.

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet 12 Eldridge St. between Canal and Division Sts. \$2.50 for children (219-0888).

GRAMERCY PARK—11/3 at noon, a tour with Joy Gold. Meet at the Gramercy Park Hotel at Lexington and Gramercy Park N. \$10 (242-5762).

LANDMARKS WALKING TOURS—Alfred Pommer focuses on landmark buildings, architecture, and historic sites. 11/2, 9, 16, 23, 30 at 1:30, **Greenwich Village**. Meet at Astor Pl. between Lafayette St., Fourth Ave and 8th St. . . . 11/6, 13, 20, 27 at 1:30, **Lower Manhattan Historic Skyscrapers**. Meet at City Hall Park where Murray St. crosses Broadway. \$14 (972-2388).

THE VILLAGE: PAST AND TODAY—11/2 at 10:30 a.m. . . . brunch and walking tour with Arthur Marks. Meet at the Potbelly Stove Cafe at 94 Christopher St. Free with brunch. Reserve (673-0477).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stops at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours run daily from 9 a.m. to 6. \$25 (967-6008).

ADVENTURE ON A SHOESTRING—11/2 at 1:30, **East Village**. . . . 11/2 at 3:30, **SoHo**. \$5; reserve (265-2663).

MANHATTAN MEMORIES—11/2 at 1, **SoHo and Little Italy**. Meet at Bleeker and Lafayette Sts. \$10; reserve (628-9517).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/24 a noon: **Peddler's Pack**. A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . . 11/3, 10, 17 at noon **Streets Where We Lived**. A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. \$12, senior \$11, students \$6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 11/1 at 1, **The FIT Design Laboratory**, \$20. . . . 11/3 from 11 a.m. to 3, **Edit! Wharton's New York**, \$16.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.-3:45. 11/2, Inwood Park. 11/3, Kissena Park. Queens.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—**Giants**, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 11/17 at 4 vs. Dallas. All home games sold out. . . . **Jets**, Giants Stadium, E. Rutherford, N.J. (516-538-7200). 11/3 at 1 vs. Green Bay. Only single seats available.

HOCKEY—**Rangers**, Madison Square Garden (465-MSG1). \$16-\$45. 11/4 at 7:30 vs. Calgary. 11/6 at 7:30 vs. Montreal. . . . **Islanders**, Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). \$10-\$30. 11/2 at 7:35 vs. Washington. 11/4 at 7:35 vs. Boston. . . . **New Jersey Devils**, Byrne Arena, E. Rutherford, N. J. (201-935-6050). \$14-\$24. 11/6 at 7:35 vs. U.S. Olympic team.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE ORCHESTRA SOCIETY—Lolli-pops Concerts, Dino Anagnost, conductor. **Things That Go Bang**. Featuring Tchaikovsky's "Dance of the Sugar Plum Fairy" and Kling's "Kitchen Symphony"; for ages 3-5. 11/2 at 10:15 a.m. and 11:30 a.m.; 11/3 at 1:15 and 2:30. Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (704-2100). \$30.

ND STREET Y—Very Young People Series. Adult actors from the Child's Play Touring Theatre perform stories written by children, such as "The Lion and the Cloud," "The Little Rabbit and Her Friends," and "My Pet Dinosaur"; for ages 3-8. 11/3 at 1:30. 1395 Lexington Ave. (415-5446). \$12.

LLET CONCIERTO DE PUERTO RICO—See this classical ballet company dance Alberto Mendez's "Munecos," Maria Julia Landa's "Tributo," and Petipa's "Paquita" in a special family matinee. 11/2 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St., between Greenwich and West Sts. (618-1980). \$7.

E TORTOISE AND THE HARE—Life-sized marionettes tell this and other Aesop fables. 11/2 at 11 a.m. and 1. Nursery School, Riverdale Presbyterian Church, 4765 Henry Hudson Parkway (548-8260). \$6.

HY MY NAME IS MARISOL—Experience Dominican culture with storyteller/musician Josefina Baez and illustrator Alejandro Santana; for ages 4-9. 11/3 at 2. Henry Street Settlement, Louis Abrons Arts Center, 466 Grand St. (598-0400). \$2.50; adults \$3.

IINA INSTITUTE IN AMERICA—Chinese Brush and Ink. Learn the delicate art of balance using your own white goat hair brush with artist Nora Shih; for ages 5 and up. 11/2 at 10:30 a.m. 125 E. 65th St. (744-8181). \$15; reserve.

IOSTS, GOBLINS, AND OTHER GUESTS—Take a break from trick or treating to listen to some music. The Feetwarmers (disguised as vampires) will sing such tunes as "Witchcraft" and "That Old Black Magic"; for all ages. 10/31 at 12:15 and 1. Pan Am Building lobby, 200 Park Ave. (818-1777). Free.

IG APPLE CIRCUS—Celebrate Coney Island's heyday with a classical one-ring circus; through 1/5. Damosch Park, Lincoln Center. For performance schedule, call 268-0055. \$10-\$45.

YOORE'S—Birthday Party. Help the store celebrate its 17th birthday, with cupcakes, stories, and balloons; for ages 3-6. 11/3 at 11 a.m. on the West Side; 12:30 on the East Side. On 11/4, all hardcover books will be 20 percent off. 2212 Broadway at 79th St. (362-0634). 25 E. 83rd St. (988-3404). Free.

HE GOOD TIMES ARE KILLING ME—Children might not get every joke in this story of two girls who grow up in a racially mixed working-class neighborhood, but it charmingly touches on the questions of race, money, adolescence, music, death, fidelity, and Girl Scouts; for ages 12 and up. Tue.-Sat. at 8; Sat. at 2; Sun. at 3. Minetta Lane Theater, 18 Minetta Lane (420-8000). \$30-\$35.

HEATWORKS/USA—Rainbows, Rabbits & Riddles. A new life-sized puppet production by Marshall Izen; for ages 8 and up. 11/2, 3 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (420-8202). \$13, \$16.

HOPPERS AND ANTS—An urbanized musical based on Aesop's fable "The Grasshopper and the Ant." Book and lyrics by Bill Wheeler; music by Jan Callner. Sat. and Sun. at 1; through 11/17; for ages 5-11. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). \$5.

INDROCKLES AND THE LION—A musical with audience participation; for ages 5-12. Sat. and Sun. at 1 and 3:30; through 11/17. Hartley House Theatre, 413 W. 46th St. (666-1716). \$6; reserve.

EAGLE OR SUN—A play that depicts the Aztec account of the Spanish conquest of Mexico, using traditional masks, puppets, and music; for ages 9 and up. Sat. at 8 and Sun. at 2. Open Eye Theater, 270 W. 89th St. (769-4143). \$6; adults \$10; reserve.

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). \$7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob Markwood and Imam lead this hour-long show with audience participation; for ages 4-10. Mostly Magic, 55 Carmine St. (924-1472). \$10; reserve.

THE PUPPET PLAYHOUSE—Children of the World. Presented by O.T. Zappo, with audience participation. 11/2, 3 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). \$3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3-10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). \$10.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 11/3 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$5; reserve.

BOOKS OF WONDER—Meet the Author. Principal ballerina Violette Verdy reads selections from her new picturebook, *Of Swans, Sugarplums, and Satin Slippers*. 11/2 at noon, 18th St. store. . . **Storytelling Sundays.** For ages 3 and up. 11/3 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave. at 18th St. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents *Cinderella*, Sat. and Sun. at 1:30, and *Goldilocks & the Three Bears*, Sat. and Sun. at 3; for ages 2-10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). \$6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **The Picture Train: A Children's Film Series.** Featuring "Bell on a Deer" and "Momotaro"; for ages 4-8. A demonstration of shadow theater by Tom Wong follows. 10/30 at 4; 11/2 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598). Reserve. . . **Halloween Capers.** Puppetry and storytelling by Mark McKillip of the Puppet Art Troupe; for ages 3-8. 10/31 at 10:30 a.m. New Amsterdam Branch, 9 Murray St. (732-8186). Also at 4 at the St. Agnes Branch, 444 Amsterdam Ave. (787-4014).

WISACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4-10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). \$4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3-12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). \$6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). \$4; adults \$5; reserve.

SUNDAY CONCERTS AT CENTRAL—Join pianist Dave Goldman as he performs folk songs from around the world. 11/3 at 2. Central Library, 89-11 Merrick Blvd., Jamaica, Queens (718-291-ARTS). Free.

CENTRAL PARK PROGRAMS—The Great Pumpkin Sail. Take a carved jack-o'-lantern to 100th St. and Central Park West where you'll meet fellow revelers and walk to the 103rd St. pool to place your pumpkin

on a float and watch it sail away. Register at the North Meadow Center, 348-4867. Free.

THE MUSEUM OF TELEVISION AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about classic mystery, adventure, and science-fiction radio programs; for ages 8-13. Sat. from 10 to 11:30 a.m. 11/2: **Mystery.** \$5; advance tickets recommended. (621-6600). . . Television adaptations of classic children's books; for ages 6-12. **Weekend Screenings: Free to Be...** 11/2, 3 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.-Sun. noon-6; Thurs. until 8. \$3; adults \$5.

MUSEUM OF MODERN ART—Family Hours. Parents and children can participate in an informal gallery walk-through of the Museum's collection on Saturdays before it opens to the public. Different themes introduced each week include still life, abstraction, and landscape. Sat. through 12/14 from 10 to 11 a.m. Enter at 18 W. 54th St. (708-9795). \$5 per family.

CHILDREN'S MUSEUM OF MANHATTAN—Drawing. Learn to draw dinosaur habitats with Gabriele Pallin and Xavier de Callatay, who created murals for the museum's "Discover Dinosaurs" exhibition; for ages 7 and up. 11/3 at 1. Workshops additional \$1. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.-5; Mon.-Fri. 1-5; closed Tues.; Thurs. after 3 free to public-school students with identification; \$4.

CHILDREN'S MUSEUM OF THE ARTS—Tempera Paint Creations. Learn how to use a palette of colors while painting shapes and lines. 11/2, 3 at 1 and 3. Featuring an Egyptian Temple environment and reading corner. Designed for children ages 2-12 and their families. 75 Prince St. bet. Broadway and Crosby St. (941-9198). Hours: Tue.-Sun. 11 a.m.-5; Thurs. until 7; \$3; under two and over 65; free.

NATIONAL MUSEUM OF THE AMERICAN INDIAN—Watch Sioux artist Ina McNeil, a descendent of Chief Sitting Bull, make dolls out of porcupine, quills, beads, home-tanned buckskin, ribbons, and hair. 10/30, 31 from 10 a.m. to 12:30. 3753 Broadway at 155th St. (283-2420). Hours: Tues.-Sat. 10 a.m.-5; Sun. 1-5; \$2; ages 7 and under free; adults \$3.

NEW YORK BOTANICAL GARDEN—Green Halloween. Make masks using recycled paper and products, bob for apples, pot ghost plants, and enjoy tricks and treats; for ages 5-10. 11/2 at 10 a.m. 200th St. and Southern Blvd., Bronx (220-8982). \$12.

RICHMONDTOWN RESTORATION—Halloween Fun. Trick or treat through this nineteenth century village and bring your carved pumpkin for a special contest; for ages 2 and up. 10/31 from 3:30 to 5. Staten Island Historical Society, 441 Clarke Ave., Staten Island (718-351-1611). \$4.50; adults \$2.50.

BOOKS

MY FIRST HALLOWEEN, by Tomie dePaola. Preschool. G.P. Putnam's Sons, \$5.95.

SINCE LULU LEARNED THE CANCAN, by Orel Odinov Protopescu; illustrated by Sandra Forrest. Preschool. Green Tiger Press, \$13.95.

LITTLE GHOST, by Kate Khdir and Sue Nash; illustrated by Caroline Church. Kindergarten-Grade 2. Barron's, \$5.95.

ANNABELLE'S UN-BIRTHDAY, by Steven Kroll; illustrated by Gail Owens. Grades 1-3. Macmillan, \$12.95.

COMPILED BY BERNICE KANNER

VIDEOS

FANTASIA. Release date 11/1. Walt Disney, \$24.99.

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 10/30: Fran McGuire. 10/31: Esta Q. 11/1: Valery Ponomarev. 11/2: The East Ensemble. 11/3: The 20% Tippers. 11/4: Jam session with Ron Petrides or Saul Rubin. 11/5: The Honda Band.
AE, CB, DC.

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 10/30: Peggy Stern Quartet. 10/31: Phil Markowitz Trio. 11/1, 2: Jimmy Heath Quartet with Tony Purrrone, Ben Brown, and Yoron Israel. 11/3: Uri Caine Trio. Sets Sun.—Thu. at 9 and 11, Fri.—Sat. at 9, 10:30 and midnight.
AE, CB, DC, MC, V.

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/3: Tony Williams Quintet plus Red Rodney Quintet. 11/4: Andy LaVerne. 11/5-10: Yellowjackets. Shows Tue.—Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.—Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends."
AE, MC, V.

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/30: Marc Cohn. 10/31: An Evening with the Wolfe Tones. 11/2: Willie Nile. 11/3: Paul Kantner's Wooden Ships; Joan Osborne. 11/5: Chris Williamson with Tret Fure; The Flirtations.
No credit cards.

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/2: Saxophonist Gary Bartz with John Hicks on piano and David Williams on bass.
AE, CB, DC, MC, V.

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch Styles Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The Great Atlantic Jazz Band. Tue.: Stanley's Washboard Kings. Music Tue.—Thu. from 8-11, Fri. 9-midnight, Sat. 8:30-midnight.
AE, CB, DC, MC, V.

CBGB—315 Bowery (982-4052). Rock club. 10/30: Follow For Now; The Fat Lady Sings; Shredlock; Serious Pilgrim; Tribe; Raw Youth. 10/31: Crawlppy; Action Swingers; Head of David; Cop Shot Cop. 11/1: Antenna; Poster Children; Das Damen; Die Kreuzen. 11/2: Chris Harford and the First Rays of the Rising Sun; Chain Gang; The Shammis; Christmas; The Dentists.
No credit cards.

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th-14th Sts. (255-7373). A new blues club featuring Chicago area blues artists. 10/30, 31: Lefty Dizz and Shock Treatment. 11/1, 2: Billy Branch and Sons of Blues. Sets at 9:30, 11 and 12:30 a.m.
No credit cards.

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 11/3: Abbey Lincoln and Trio. 11/4: Clifford Jordan Big Band. 11/5-10: David "Fathead" Newman. Sets at 9:30 and 11:30, with an extra set Fri.—Sat. at 1 a.m.
AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 10/31: Roberta Picket Quartet.
AE, DC, MC, V.

DELTA 88—332 Eighth Ave., bet. 25th-26th Sts. (924-3499). 10/30: Disappear Fear. 10/31: Rocking Dave and the Rent Party.
AE, MC, V.

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/1: Seamus Egan and Zan McLeod.
No credit cards.

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/3: The Hank Jones Quintet. 11/4: Les Paul Trio. 11/5-10: McCoy Tyner Trio featuring Ron Carter and Al Foster. Shows Sun.—Thu. at 8 and 10, Fri.—Sat. at 8, 10 and midnight.
AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/30: Ray Gallon Duo. 10/31-11/2: Dennis Moorman Duo. 11/3: Chamber music with trio. 11/4: Joel Forrester. 11/5, 6: Hal Schaefer.
AE, MC, V.

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4-7. The Judd Woldin Trio, Tue.—Sat. from 7:30-12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. 4-9, Mon. 7:30-12:30 a.m.
AE, DC, MC, V.

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 10/30: Diana Krall Trio. 10/31: Halloween "Groovealaya."
AE, CB, DC, MC, V.

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.—Sat. from 9:45. 10/30-11/2: Pianist Steve Kuhn, bassist David Finck joins him on 11/1, 2.
AE, MC, V.

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/30: Big Combo. 10/31: K.F. Works night with Sam Bennett and Chunk.
AE, MC, V.

MANNY'S CAR WASH—1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago style blues bar. 10/30: Big Joe and the Dynafloes. 10/31: Little Buster and the Soul Brothers. 11/1, 2: Bluesman Willie and the Front Street Runners featuring Yolanda Briggs. 11/3: Blues Jam with hosts The Popa Chubby Band. 11/4: Gregory Denard Group featuring Reggie Woods. 11/5: Frankie Paris and Cold Sweat. Shows nightly from 9, except Sun. at 8:30.
AE.

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/3: Stan Freeman as Oscar Levant in *At Wit's End*. Shows Tue.—Thu. at 8:30, Fri.—Sat. at 8:30 and 11, Sun. at 3, 11-5:30, Tue.—Sat. at 9:15 and 11:15: *Another Five Guys Named Moe Plus Three*, featuring The Roy Gerson Swingtet. Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays.
AE, DC, MC, V.

THE O-O CAFE—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.—Thu. 8-11, Fri.—Sat. 9-1 a.m. 10/30, 31: Michael Weiss. 11/1, 2: Walter Bishop Jr. Duo.
AE, CB, DC, MC, V.

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jack Twoemey's Band followed by the David Allyn Band. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Lynn Oliver Big Band Sound. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Night-hawks Big Band.
AE, CB, DC, MC, V.

THE RITZ—254 W. 54th St. (541-8900). 10/30: The Kentucky Headhunters, NRBQ. 10/31: The Stray Cats, Dread Zeppelin. 11/1: Buzzcocks; Doughboys. 11/2: Julian Cope; Soul Asylum; Meat Puppets; Sonny Sharrock; Family Stand. 11/4: Violent Femmes.
No credit cards.

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/30: The Soft Parade featuring Joe Russo. 10/31: The Thrill.
AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.—Fri. from 5-9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30-1:30 a.m. The Ken Brauner Tric play Thu.—Fri. 9:30-1:30 a.m. Sat.—Mon. guest artists from 7-11.
AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/30: Massive Attack. 10/31: Halloween Carnival - salsa and samba. 11/1: Reggae Roots Itals featuring Julian Marley. 11/2: Las Chicas Del Can. 11/5: Ottmar Liebert.
AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 11/2: Nat Adderley Quintet. 11/4: The Music of Gil Evans played by the Monday Night Orchestra. 11/5-10, 12-17: Art Farmer Quintet. Three shows nightly from 10.
AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/1, 2: Harold Melvin and the Blue Notes. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8.
AE, DC, MC, V.

TRAMPS—45 W. 21st St. (727-7788). 10/31: Spanic Boys, BlueRunners, Cowboy Mouth, Trout Hounds, Spirit of the West. 11/1: Psychofunkapus, Bim Skala Bim, Lojo Triban. 11/2: Sister Double Happiness, Miracle Legion.
AE, MC, V.

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with a 50's look. 10/30: The Reputations. 10/31: Ronnie Gent; Moving Day; The After Midnight Rock Jam. 11/1: Matt Smith. 11/2: Glass Onion. 11/3: Unplugged Acoustic Jam with Doug Mazarin and Clifton Cloud. Music nightly from 10.
AE, MC, V.

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Tue.—Fri. at 8, Sat. at 6 and 8, Sun. at 3: *The Real Live Brady Bunch*. 11/4 at 9:30: Ray Barretto, Tito Nieves and guest soloist David "Fathead" Newman. **Terrace:** 10/30-11/3: Singer Gail Wynters with Bill Charlap on piano and Scott Colley on bass. Every Mon.: Raphie D'Lugoff Trio, and Sat.—Sun. Singer Lodi Carr.
AE, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/3: Shirley Horn Trio. 11/4: The Vanguard Jazz Orchestra. 11/5-10: Benny Green Trio with Christian McBride and Louis Nash.
No credit cards.

VISIONS—125 Macdougall St. (673-5576). 10/30, 31: "Double Bass" with Jeff Andrews and Harvie Swartz. 11/1, 2: Michele Rosewoman Quintet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m.
AE, MC.

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 10/30: The Authority; Stress. 10/31: Pop's Cool Love; Chucklehead. 11/1: Momma Stud; Titanic Love Affair; Modern Day Saints. 11/2: Sonny Sharrock; Jamaluden Tacuma; Base Head. 11/3: Karen Black; Crawlppy. 11/5: Smokestack Lightning.
AE, MC, V.

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.—Sat. from 8. Through 11/2: Guitarist Gene Bertoncini with Sean Smith on bass and Jeff Hirshfield on drums.
AE, MC, V.

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 10/30: The Suits featuring Kathleen Turner and Marshall Crenshaw. 10/31, 11/1: Texas Tornadoes with Jim Lauderdale. 11/2: Timbuk 3.
AE, CB, DC, MC, V.

XAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 11/2 from 9-midnight: Mike Heaphy and Infinite Heart.

AE, MC, V.

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. 10/30-11/2: Red Johnny and The Round Guy, Kevin Brennan and Dave Chapell. 11/3: Jay Mohr. 11/4: Open mike with Helen Keaney. 11/5: Funny Gay Males. Shows Sun.-Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight.

AE, MC, V.

ATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.-Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m.

AE.

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.-Thu. at 9, Fri.-Sat. at 8, 10 and midnight. *Absolutely Rude*, a new musical revue with music and lyrics by Rick Crom, Wed.-Thu. at 8, Fri. at 7.

AE.

OMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics. Sun.-Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m.

AE, MC, V.

ANGERFIELD'S—1118 First Ave. (593-1650). Through 11/3: Ron Gallop, Mike Ivy, Jesse Emmett, Al Romero, Scott Bruce, Eddie Feldman, Mike Eagan, and Danny Curtis. 11/4-10: Matt Burke, Scott Bruce, Al Romero, John Rizzo, Lenny Travis, Danny Curtis and Darrell Hammond. Sun.-Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m.

AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m.

AE.

HONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun.

AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 10/30: Comedy-magicians Ray Fisher, Imam and Mark Mitton. 10/31: Special Halloween Show. 11/1, 2: Magician Rocco, comedy-magician Bob Markwood and Imam, comedian Rob Weinstein and pianist Rich Sanders. 11/5: Comedy-magic Showcase. Shows Tue.-Thu. at 9, Fri.-Sat. at 9 and 11.

AE, MC, V.

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/3: Eric Kornfeld, Gabe Abelson, Ellen Cleghorne and Frank Santorelli. 11/5-10: Peter Gaulke, Glenn Foster, Jack Simmons, and Jon Manfredotti. Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m.

AE, MC, V.

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282). Dine and dance every Mon.-Tue. from 8-midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9-11: "Cafe La Cage" featuring celebrity impersonators. Fri.-Sat. live D.J. at 11.

AE, DC, MC, V.

CHINA CLUB—2130 Broadway, bet. 74th-75th Sts (877-1166). A rock and roll dance club. 10/30: Modern Daysaints Pro Jam. 10/31: Blind Justice. 11/2: New School; Adam Seed. 11/5: D-Kay; Chris Siefried; Brother Brother.

No credit cards.

HIDEAWAY—32 W. 37th St. (947-8940). Dining and check-to-check dancing to singer Julie Oliveri and pianist Mike Cossi. Mon.-Thu. 7:30-midnight, Fri.-Sat. till 2 a.m.

AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando. Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m.

AE, CB, DC.

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30.

AE, V.

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 11/2: Tue.-Sat. at 9 and 11: Singer Ann Hampton Callaway.

AE, MC, V.

DANNY'S—346 W. 46th St. (265-8133). 10/30: Mary Conklin with the Jeff Klitz Duo. 10/31: Ellen Mittenhal with pianist David Brunetti. 11/1, 2: Jane Fuller with the Daryl Kojak Duo. 11/3: Maxine Gordon with John Wallowitch; KT Sullivan with the Wes McAfee Duo. 11/4: Andrew Martin; Jaymie Meyer with Paul Trueblood. 11/5: Glenn Subers. **Piano Bar:** Every Wed.-Sat. from 8:30-12:30 a.m.: Pianist Danny Apolinar.

AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/30: Helen Slayton Hughes; *Moonfall*, musical revue. 10/31: Janet Rubinstein with pianist Wes McAfee; *Come Together*, musical revue. 11/1: *Forgotten Broadway*, musical revue; Patrick Degennard and his band. 11/2: The MGM Society with Tommy Femia and Hal Simons; Gotham City Improv. 11/3: Doug Anderson. 11/4: Barbara Fasano; Cheryl Stern. 11/5: *Waiters, Writers and Weightlifters*, revue. 11/6: Angela Lagreca; Michael Marotta. Shows at 8 and 10.

No credit cards.

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 10/30: Amsterdam & Price; Stand-up Comedy Explosion. 10/31: Halloween Party. 11/1: Stars of Tomorrow Contest.

No credit cards.

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/30: Phyllis Pastore; Kay Dennis. 10/31: Jeannie Brittan. 11/1: Weslia Whitfield; Sally Mayes. 11/2: Weslia Whitfield; Nancy La Mott. 11/3: Peggy Herman; Greta; Jodi Letizia. 11/4: *Here's To Our Friends*, revue. 11/5: Martha Lorin; Ilene Reid.

No credit cards.

55 GROVE STREET—55 Grove St. (366-5438). 10/30: Kevin Scott Hall; Greg Purnhagen. 11/1: Leila Florentino; Ed Stevens' *Forbidden Fruit*. 11/2: Tony Kish; Dangerous Duets; Miss Coco. 11/3: Bitter Harmless People. 11/6: Ed Stevens' *Forbidden Fruit*; John O'Brien.

No credit cards.

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/30: Estelle Reiner. 10/31: Halloween Party. 11/1: Anthony Santelmo Jr. with pianist Nan Butcher. 11/2: Judy Kreston and David Lahm with *Remembering Felicia Sanders*, and special guest Irving Joseph.

AE, CB, DC, MC, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.-Sat. from 9-1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era.

AE, CB, DC, MC, V.

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday". Shows nightly at 9:30 followed by continuous entertainment from 10:30-4 a.m.

AE, CB, DC, MC, V.

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends. Tue.-Thu. 7:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5-midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 11/23: *The Rodgers and Hart Revue*, starring Elaine Stritch and Margaret Whiting with Joe Cozzuto, Jason Graae, Judy Kuhn, Jay Leonhart and Fred Wells. Shows Tue.-Sat. at 9 and 11:15.

AE.

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Cabaret: 11/3: Amanda McBroom.

AE, CB, DC, MC, V.

STEVE MCGRAW'S—158 W. 72nd St. (595-7400). Cabaret theatre supper club. *Forever Plaid*, Tue.-Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. *The Bad and the Horrible*, teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30.

AE, DC, MC, V.

THE TOWNHOUSE—206 E. 58th St. (826-6241). Supper club. 11/1, 2 at 10:30: *Midtown Madness*, hosted by Ellen Kaye featuring singer Cleve Douglass.

AE, DC, MC, V.

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 11/16: Jeff Harnar with *Jeff Harnar Sings The Warner Bros. Show Book* and 9:30 followed by *Gershwin's Hollywood* at 11:30. Shows Tue.-Thu. at 9:30, Fri.-Sat. at 9:30 and 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.-Sat. from 5-8, Sun. 5-10.

AE, CB, DC, MC, V.

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.-Thu. from 9-1 a.m., Fri.-Sat. from 9-2 a.m.

AE, CB, DC, MC, V.

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.-Sat. at 8:30 and 10:30: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Mon.-Sat. from 9:30-12:30: Jazz-pianist-singer Barbara Carroll.

AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.-Sat. from 8-midnight.

AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.-Sun. from 8:30-12:30 a.m.

AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.-Fri. 5:30-11:30 a.m., Tom Nelson plays Sat. and Sun.

AE, CB, DC, MC, V.

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8-11 to the music of the Tony Cabot Trio.

AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.-Sat. 9-1 a.m.

AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.-Sat. from 6-10.

AE, CB, DC, MC, V.

UN PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.-Thu. 5:30-12:30 a.m., pianist Andy Wasserman plays Fri.-Sat. 5-9 and Richard Atkins takes over from 9-1 a.m.

AE, CB, DC, MC, V.

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.-Sat. from 6-11.

AE, CB, DC, MC, V.

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyves performing in the lounge, Mon. and Tue. from 5:30-9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri.

AE, CB, DC, MC, V.

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.-Fri. from 9-1 a.m., Sat. 10-2 a.m.

AE, MC, V.

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.-Sun. from 7-11.

AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.-Sun. from 7:30-11:30.

AE, MC, V.

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.-Sat. from 8-12:30 a.m.

MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.-Sat. from 6:30-11.

AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.-Sat. from 6-11.

AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

COMPILED BY GIA KOURLA

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM;
1560 AM

Wed., October 30

10:00 a.m./WNCN—
J. Haydn: String Qt.
No. 39 in C, Op. 33;
Rubinstein: *Feramos*,
Ballet Music.

11:00 a.m./WNCN—
J. Strauss: *Gypsy Baron*,
Ov.; **J.C. Bach:** Sextet
in C.

1:00/WNCN—
Tchaikovsky: *Swan*
Lake, Highlights, Op. 20.

2:00/WNCN—Copland:
Appalachian Spring (Ballet
for Martha); **Bach:** Violin
Sonata No. 6 in G.

WNYC—Bach:
Chromatic Fantasy and
Fugue in D; Flute Sonata
in b; Flute Sonata in A.

WQXR—Chopin:
Scherzo No. 2 in b-flat.

3:00/WNCN—Chopin:
Polonaise No. 1
in c-sharp, Op. 26.

4:00/WNCN—Loeillet:
Cto. for Panpipes in D;
Smetana: *The Bartered*
Bride, Dances.

5:00/WNCN—
Offenbach: *The Voyage to*
the Moon, "Ballet of the
Snowflakes"; **Bach:**
Fugue in g, "Great."

6:00/WNCN—
Ippolitov-Ivanov:
Caucasian Sketches,
"Procession of the
Sardar."

7:00/WNCN—Schubert:
Symphonic Fragments
in D.

WQXR—Chausson:
Cto. for Piano, Violin,
and String Qt., Op. 21.

8:00/WNCN—
C.P.E. Bach: Cto. for
Flute in B-Flat.

WQXR—Warlock:
Capriol, Suite; **Sibelius:**
Violin Cto. in d, Op. 47.

Thu., October 31

10:00 a.m./WNCN—
Rimsky-Korsakov:
Snow Maiden, Suite;
J. Haydn: String Qt.
in D, Op. 33.

11:00 a.m./WNCN—
Vivaldi: Flute Sonata
No. 3 in G, Op. 13;
Mozart: Sym. No. 14
in A.

WQXR—Delibes:
Coppelia, Excerpts.
1:00/WNCN—Berlioz:
Symphonie Fantastique,
Op. 14.

2:00/WNCN—
Prokofiev: Sym. No. 1
in D, "Classical," Op. 25.

WNYC—Schubert:
Impromptu in B-Flat;
Liszt: Piano Sonata in b.

3:00/WNCN—Handel:
Water Music, Allegro;
J. Haydn: String Qt.
in G, Op. 33.

4:00/WNCN—
Mussorgsky: *Night on*
Bald Mountain; **Rossini:**
The Barber of Seville.

5:00/WNCN—
Humperdink: *Hansel and*
Grätel, "Witch's Ride";
Vivaldi: Cto. for Two
Flutes in C.

7:00/WQXR—Franck:
Qnt. in f for Piano and
Strings.

8:00/WNYC—Adams:
The Death of Klinghoffer.

WQXR—Schumann:
Sym. No. 3 in E-Flat,
"Rhenish"; **Mussorgsky:**
Night on Bald Mountain.

9:00/WQXR—
Mendelssohn: Cto. for
Violin and Orch. in e,
Op. 64.

Fri., November 1

10:00 a.m./WNCN—
Bach: Cto. for Two
Violins in d; **Mozart:**
Sonatina for Piano No. 6
in C.

11:00 a.m./WNCN—
Brahms: "Hungarian"
Dance No. 6 in D;
Graupner: Cto. for
Recorder in F.

1:00/WNCN—
Mendelssohn: Sym.
No. 4 in A, "Italian,"
Op. 90.

2:00/WNCN—Mozart:
Cto. for Piano No. 14
in E-Flat; **Weber:** Grand
Duo Concertante, Op. 48.

WNYC—Mozart: Piano
Cto. No. 27; Sym.
No. 41.

3:00/WNCN—Vivaldi:
Cto. for Oboe in D;
Clementi: Piano Sonata
No. 1 in C, Op. 37.

WQXR—Sibelius:
Karelia, Suite.

4:00/WNCN—Pisendel:
Cto. Grosso in E-Flat;
F. Salieri: Sinfonia
in B-Flat, "La Tempesta
di Mare."

5:00/WNCN—
C.P.E. Bach: Sym.
No. 3 in F; **Vivaldi:** Cto.
for Violin No. 7 in d,
Op. 8.

6:00/WNCN—Mozart:
Divertimento for Winds
in F; **Delibes:** *Sylvia*,
"Procession of Bacchus."

7:00/WNCN—
J.F. Fasch: Cto. for
Trumpet in C;
Beethoven: Violin
Sonata No. 4 in a, Op. 23.

WQXR—Schubert:
Piano Sonata in B-Flat.

8:00/WNCN—J. Haydn:
Cto. for Trumpet in C;
Mendelssohn: String
Sym. No. 7 in d.

WNYC—"Masterwork
Hour." **Mozart:** Violin
Cto. No. 5.

WQXR—Telemann:
Cto. in a for Recorder,
Viola, Strings, and
Continuo; **Holst:** *St.*
Paul's Suite.

9:00/WNCN—Mozart:
Cto. for Piano No. 21
in C.

WQXR—The Detroit
Symphony Orchestra.
Wieniawski: Violin Cto.
No. 2 in D; **Schumann:**
Sym. No. 1 in B-Flat,
"Spring." Soloist:
Shaham; conductor:
Wolff.

Sat., November 2

10:00 a.m./WNCN—
Ravel: Cto. for Piano
in G; **Stravinsky:** *Suite*
Italienne.

WQXR—Bach: Sonata
No. 3 for Cello and Piano;
Rachmaninoff:
Symphonic Dance No. 1.

11:00 a.m./WNCN—
Berlioz: *Damnation of*
Faust, "Highlights."

WQXR—Pergolesi:
Cto. for Two Claviers and
Strings.

12:00/WNCN—
F. Benda: Cto. for Flute
in A.

WQXR—Prokofiev:
Sym., "Classical";
J. Haydn: Piano Sonata
No. 48 in C.

1:00/WNCN—
Rachmaninoff: Cto. for
Piano No. 3 in d, Op. 30.

2:00/WNCN—
C.P.E. Bach: Cto. for
Flute in d.

WNYC—Mozart:
Sonata for Bassoon and
Cello; **Elgar:** Cello Cto.

3:00/WNCN—
Rachmaninoff:
"Rhapsody on a Theme of
Paganini," Op. 43; **Liszt:**
Les Préludes.

4:00/WNCN—Nielsen:
Masquerade, Ov.

5:00/WNCN—
Tchaikovsky: *The*
Nutcracker,

Divertissement, Op. 71;
J. Haydn: Cto. for Piano
No. 9 in G.

WQXR—The Brooklyn
Philharmonic Orchestra.
Foss: Fanfare for Orch.;
Rachmaninoff:
"Rhapsody on a Theme of
Paganini"; **Mozart:** Sym.
No. 36, "Linz."

6:00/WNCN—Liszt:
"Fantasy on Hungarian
Folk Tunes."

7:00/WNCN—Mozart:
Serenade No. 13 in G;
Bach: Cto. for Two
Harpichords in C.

8:00/WNCN—J. Haydn:
Sym. No. 8 in G,
"Evening."

WQXR—The Cleveland
Symphony Orchestra.
Mozart: *Idomeneo*, Ballet
Music; **Berlioz:** *The*
Trojans, "Royal Hunt and
Storm"; **Vaughan**
Williams: Sym. No. 5
in D. Conductor: Davis.
9:00/WNCN—Handel:
Water Music, Ov. in B.

Sun., November 3

10:00 a.m./WNCN—
Bach: Lute Suite in E.

WNYC—Telemann:
Ov. in B-Flat; **Grieg:** Six
Lyric Pieces;
Rachmaninoff: *Étude*
Tableau, No. 2, Op. 39.

11:00 a.m./WNCN—
Mozart: String Qt.
No. 13 in d.

12:00/WNCN—Grieg:
Peer Gynt, Suite No. 1,
Op. 46.

1:00/WNCN—The
Chicago Symphony
Orchestra. **J. Haydn:**
Sym. No. 75 in D;
Mozart: Cto. for Flute
No. 1 in G.

WNYC—Ravel: Piano
Trio; **Bach:** Partita No. 3
in E; **J. Haydn:** String Qt.
No. 3 in C, Op. 33; **Ibert:**
Cto. for Cello and Winds.

3:00/WNCN—Wagner:
Rienzi, Ov.;
Castellnuovo-Tedesco:
Cto. for Guitar No. 1
in D, Op. 99.

4:00/WNCN—Vivaldi:
Cto. for Strings in
G, "Alla Rustica"; **Hertel:**
Cto. for Bassoon in a.

5:00/WNCN—Mozart:
Violin Sonata No. 26
in B-Flat; **J. Haydn:**
Divertimento for Winds
No. 7 in C.

6:00/WNCN—Brahms:
Festival Academic Overture,
Op. 80; **Rachmaninoff:**
"Variations on a Theme
by Corelli," Op. 42.

7:00/WNCN—Bach:
"Brandenburg" Cto.
No. 4 in G.

8:00/WQXR—"Sunday
Night Opera House."
Rossini: *L'Italiana in*
Algeri. Cast: Horne,
Ramey, Battle, Palacio;
conductor: Scimone.

9:00/WNCN—Mozart:
Sym. No. 40 in g.

Mon., November 4

10 a.m./WNCN—
Prokofiev: Lt. *Kijé*,
Suite, Op. 60; **Mozart:**
Violin Sonata No. 24 in F.

11 a.m./WNCN—
J. Haydn: String Qt. in b,
Op. 33; **Telemann:** Suite
for Trumpets and Strings
in D.

12:00/WNYC—Perle:
Wind Qnt. No. 4; **Carter:**
String Qt. No. 1.

1:00/WNCN—
Tchaikovsky: Sym.
No. 6 in b, "Pathétique,"
Op. 74.

2:00/WNCN—Bach:
"Brandenburg" Cto.
No. 6 in B-Flat; **Mozart:**
Violin Sonata in E-Flat.

WQXR—Barber: Essay
for Orch. No. 1.

3:00/WNCN—J. Haydn:
"March for the Royal
Society of Musicians";
Weber: Sym. No. 2 in C.

4:00/WNCN—Cirri:
Cello Sonata No. 4
in B-Flat, Op. 16; **Kroll:**
Banjo and Fiddle.

5:00/WNCN—Cassado:
Dance of the Green Devil;
Vivaldi: Cto. for Oboe
No. 12 in C, Op. 8.

6:00/WNCN—J. Haydn:
Divertimento No. 8 in C;
Wagner: *The Flying*
Dutchman, Ov.

7:00/WNCN—Vivaldi:
Cto. for Cello in g.
WQXR—Elgar: Cello
Cto. in e.

8:00/WNCN—J. Haydn:
Sym. No. 65 in A; **Bach:**
Cto. for Oboe in F.

WQXR—R. Strauss:
Oboe Cto. in D.

9:00/WNCN—Bizet:
Carmen, Ov.

WQXR—The Boston
Symphony Orchestra.
Mozart: Piano Cto.
No. 22 in E-Flat;
Tchaikovsky: Sym.
No. 4 in f. Soloist:
Badura-Skoda; conductor
Slatkin.

Tue., November 5

10:00 a.m./WNCN—
Smetana: *The Bartered*
Bride, Dances; **Respighi:**
Ancient Airs and Dances,
Suite No. 1.

11:00 a.m./WNCN—
Vivaldi: Cto. for Strings
in a; **Beethoven:** *Egmont*
Overture, Op. 84.

12:00/WQXR—Liadov:
Kikimora.

1:00/WNCN—Mozart:
Sym. No. 41 in C,
"Jupiter."

2:00/WNCN—Bizet:
L'Arlesienne, Suite No. 1;
Boccherini: Guitar Qnt.
No. 6 in G.

WNYC—The Los
Angeles Philharmonic.
Brahms: Piano Cto.
No. 1; Sym. No. 1.
Conductor: Sanderling.

3:00/WNCN—Stanley:
The Choice of Hercules,
Ov. and March; **Grossi:**
Trumpet Sonata in D,
Op. 3.

4:00/WNCN—Vivaldi:
Cto. for Strings in C;
Copland: *Rodeo*,
"Buckaroo Holiday."

5:00/WNCN—
Praetorius: *Terpsichore*,
Dances; **J.C. Bach:** Ov.
No. 5 in G.

6:00/WNCN—Vivaldi:
Cto. for Violin No. 8 in g,
Op. 8.

7:00/WNCN—
Offenbach: *Tales of*
Hoffmann, Intermezzo.

WQXR—Rodrigo:
Concierto de Aranjuez.
8:00/WFUV—"A Box at
the Opera." **Bellini:** *La*
Straniera.

WNCN—Weber: Cto.
for Clarinet No. 2
in E-Flat, Op. 74.

WQXR—Barber: Cello
Cto., Op. 22; **Dvorák:**
"Prague" Waltzes.

9:00/WNCN—Bach:
Orch. Suite No. 3 in D.

WQXR—Mozart:
Serenade for Winds in C.

TELEVISION

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WCBS
WNBC
WNYW
WABC
WWOR
WPXI
WNET
WLTV
WNYC
WEDW
WNJM
WFLG
AMC American Movie Classics
ABC Arts & Entertainment
NET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
DDP The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
ILC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMG The Movie Channel
MTV Music Television
NICK Nickelodeon
SHD Showtime
SC SportsChannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VHD VH1

WED., OCT. 30

8:00 p.m.
13 **Halloween** (1978). John Carpenter directed this first—and best—film in the series of five, a moderately scary story of a long-dormant psychotic killer. With Donald Pleasence, Jamie Lee Curtis. (2 hrs.)

13 **Mark Russell Comedy Special**. As election fever heats up, so does political satirist Russell, offering song parodies and buckets of one-liners. (30 min.) Also shown at 10:00 on **20** and Sunday at 12:30 a.m. on **13**.

8:30
13 **Paul McCartney's Liverpool Oratorio**. (Reviewed in this issue.) The former Beatle was asked to set his life—and hometown—to music,

and did, with the help of composer Carl Davis, who also conducts the Royal Liverpool Philharmonic Orchestra and Choir. Kiri Te Kanawa and Jerry Hadley are the soloists in the eight-movement oratorio. (2 hrs. 30 min.) Also shown Friday at 9:00 p.m. on **49**, Friday at midnight on **20**, and Sunday at 1:30 p.m. on **13**.

9:00
BRV **The Escape From the Palace Serail**. A 1990 production of Mozart's opera—innovative at the time for its rounded character portrayals—performed at Sweden's Drottningholm Theater. (3 hrs.)

10:00
2 **48 Hours—"Fighting Back."** Americans fed up with crime are resorting to a number of measures, from self-defense to vigilantism. (1 hr.)

11:00
AMC **Will Success Spoil Rock Hunter?** A very spiffy satire of fifties America by writer/director Frank Tashlin. Shy ad exec Tony Randall does his damndest to persuade bombshell Jayne Mansfield to endorse lipstick, with intriguing results. (2 hrs.)

MIDNIGHT
13 **Dead of Night** (1946). An extremely well-wrought thriller about people whose nightmares seem to come true. Among the talented and large cast are Michael Redgrave, Sally Ann Howes, and Basil Radford. (1 hr. 45 min.)

2:00 a.m.
10 **Annie Hall** (1977). Woody Allen, still neurotic but aggressively so, falls for Diane Keaton, the Wisconsin girl who takes to Manhattan like a fish to water. Satirical but romantic, anxious but charming. (2 hrs.) Also shown Saturday at 8:00 p.m. on **9**.

THU., OCT. 31

7:00 p.m.
VHD **Alfred Hitchcock**. A one-hour documentary about the extraordinary filmmaker, including candid discussion of his

suspense techniques. Written and directed by film writer Richard Schickel, narrated by Cliff Robertson. Also shown at midnight. For more Hitchcock, see tonight at 10:00 on **NICK**.

8:00
11 **True Believer** (1989). An enjoyable thriller starring James Woods as a former ace radical lawyer now reduced to protecting the rights of thuggish drug-dealers. But when his fresh-out-of-law-school assistant persuades him to reopen a meaningful case, he rediscovers his fighting spirit. Directed, superbly, by Joseph Ruben. (2 hrs.)

9:00
13 **20** **49** **Mystery!—"Devices and Desires."** The fifth segment of the P. D. James thriller brings a flurry of activity, including tense moments at the Larksoken Power Station, where a computer virus threatens to cause grave trouble. (1 hr.) Also shown Friday at 9:00 p.m. on **60**.

10:00
NICK **Hitchcock's Halloween**. What better way to spend this night than with eight consecutive hours of the series *Alfred Hitchcock Presents*?

12:05 a.m.
13 **Love at First Bite** (1979). Thrown out of his castle by the Central Committee of Romania, Count Dracula (George Hamilton) comes to New York, eager to eat lamb chops and potato chips for a change, and seduces Susan Saint James, a pill-popping model. A fair spoof, with a surprisingly effective performance by Hamilton. (2 hrs.)

1:00 a.m.
USA **The Shining** (1981). Stanley Kubrick's adaptation of Stephen King's best-seller is somewhat heavy-handed, but there are a few terrific thrills and some eerie moments of dislocation. A family of three (Jack Nicholson, Shelley Duvall, and Danny Lloyd) sign on as caretakers at a snowbound Colorado resort; their world is destroyed by visions,

madness, ghosts, and violence. (3 hrs.)

FRI., NOV. 1

7:30 p.m.
MSG **The New York Knicks** begin their season tonight, hopeful as newlyweds, on the road against the **Orlando Magic**. New coach Pat Riley then leads his allegedly happy campers south to play the **Miami Heat** Saturday at 8:00 p.m., and then up north for the home opener Tuesday at 7:30 p.m., against the **Milwaukee Bucks**.

8:00
2 **Real Life With Jane Pauley**. Candice Bergen reveals what life is like when your father is Edgar Bergen, when your husband is Louis Malle, and when you are Murphy Brown. (30 min.)

11 **Pee-wee's Big Adventure** (1985). In which Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle, which has been stolen. There are nice quirks and gags and flourishes at every turn, if not enough to justify an entire film. (2 hrs.) Also shown Sunday at 3:00 p.m.

A-E **Time Machine—"Ratlines."** A look into claims that ex-Nazi war criminals were given safe passage by an alliance including the U.S., France, Italy, England, and the Vatican, in exchange for information that would stem the flow of Communism. (1 hr.)

9:00
2 **The Carol Burnett Show**. The comedy whiz returns to the set of her old series for a new variety show with a repertory cast and featured guests. Tonight: Martin Short and B. B. King. (1 hr.)

13 **Our Children at Risk**. Walter Cronkite is the host of this one-hour special examining the plight of American children who suffer inadequate health care, poverty, and hopelessness. Also shown Saturday at 3:00 p.m.

10:00
13 **The Ninth Annual Report of the**

Secretaries of State. Henry Kissinger, Cyrus Vance, Alexander Haig, and George Shultz look into the past twelve months, a tumultuous time that included a Middle East war, European unification, Soviet collapse, and American anxiety. (1 hr.)

A-E **Spotlight Colorado**. A live christening of the new Temple Hoyne Buell Theatre in Denver, with emcee Tony Randall and performances by Dan Fogelberg, violinist Eugene Fodor, cowboy poet Baxter Black, the Colorado Symphony Orchestra, others. (1 hr.)

MIDNIGHT
13 **Hobson's Choice** (1954). Charles Laughton is wonderful as the bullheaded owner of a boot store, dictating whom his daughters will and will not marry. With John Mills, Prunella Scales; David Lean directed. (2 hrs.)

1:20 a.m.
11 **The Lords of Flatbush** (1974). Set against a backdrop of the rooftops and stickball gutters of 1957 Brooklyn, Stephen Verona and Martin Davidson's film takes a loving, humorous look at a pair of best friends and their girls, plus the new girl in the neighborhood. With a Rocky-like Sylvester Stallone, a Fonzie-like Henry Winkler, and Perry King. (1 hr. 55 min.)

2:30 a.m.
20 **Animal Crackers** (1930). Lesser Marx, but enjoyable. Groucho is Captain Spaulding, the African explorer ("Did someone call me *schmorzer*? Hooray, hooray, hooray!"). The brothers dismantle the home of a society woman, played heroically by the singular Margaret Dumont. (1 hr. 40 min.)

SAT., NOV. 2

7:00 a.m.
MAX A two-morning salute to the late, great director Frank Capra, featuring eight of his best pictures. Today, **Platinum Blonde** (1931), with Robert Williams and Jean Harlow; at 8:30, **It's a**

Wonderful Life (1946), the immortal tearjerker starring Jimmy Stewart; at 10:45, **You Can't Take It With You** (1938), with Stewart again; and, at 1:00, **It Happened One Night** (1934), the quintessential screwball comedy starring the beautifully paired Clark Gable and Claudette Colbert (2 hrs.). For more, see Sunday at 6:30 a.m.

NOON
13 **The Breeders' Cup**. Seven championship races, all with purses of at least \$1 million, including the Breeders' Cup Classic—one and a quarter miles for three-year-olds and up—which should determine the Horse of the Year Award.

1:00 p.m.
10 **National Lampoon's Animal House** (1978). John Landis's genial, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young makeout artist. (2 hrs.)

2:00
13 **Boys Town: Building Families**. The Hollywood ending was swell, but a look at the real-life boys' home in Omaha, founded by Father Flanagan in 1917, reveals the breadth of the problems faced by today's boys. (1 hr.)

4:30
2 **Skate America: Countdown to Albertville**. A tune-up for the Winter Olympics, featuring men's and ice-dance competition.

8:00
10 **Annie Hall**. See Wednesday at 2:00 a.m.

13 **Chances Are** (1989). A sweet romantic comedy about a widow who remains faithful—long beyond a mourning period—to her dead husband, only to be rewarded when his spirit returns in a younger man's body. With Cybill Shepherd, Robert Downey Jr., and Ryan O'Neal. (2 hrs.) Also

TELEVISION

shown Sunday at
5:00 p.m.

13 Lost Horizon (1937). See Sunday at 6:30 a.m. (2 hrs.)

BRV Barry Lyndon (1975). One of the most beautiful and boring films ever made, based on the Thackeray novel. It's worth seeing for the picaresque story and lush scenery, but Ryan O'Neal, Marisa Berenson, and Stanley Kubrick's direction make it seem even longer than it is. (3 hrs. 30 min.)

9:00 CUNY Open City (1946). Roberto Rossellini's stunning World War II drama about the Italian underground movement while the Nazis held Rome. With Anna Magnani, Aldo Fabrizi. (2 hrs.) Also shown Sunday at 9:00 p.m.

HBO Prisoner of Honor. (Reviewed, reluctantly, in this issue.) Yet another Dreyfus Affair drama, this one starring Richard Dreyfuss as the aristocratic French officer Lt. Col. Picquart, who discovered Dreyfus's innocence and who, in speaking out, risked his own career. (1 hr. 30 min.) Also shown Tuesday at 10:00 p.m. For a preview, see **The Making of Prisoner of Honor** today at noon.

10:00 13 Summertime (1955). A muted but magical story—based on an Arthur Laurents play—about a spinster (Katharine Hepburn) who finds love, however imperfect, while vacationing in Venice. With Rossano Brazzi, Darren McGavin; David Lean directed. (1 hr. 40 min.) Also shown Sunday at 6:00 p.m.

11:30 13 Saturday Night Live. Kiefer Sutherland is the host, Skid Row the musical guest. (1 hr. 30 min.)

13 Suspect (1987). A very businesslike and appealing Cher as a Washington public defender who takes on the case of a hulking, silent Vietnam vet accused of murder. With Dennis Quaid, John Mahoney, Liam Neeson. (2 hrs. 30 min.)

3:15 a.m. 7 The Little Girl Who Lives Down the Lane (1976). A very singular, very intriguing Canadian film—from director Laird Koenig—starring young Jodie Foster as a girl whose father, played by

Martin Sheen, isn't home very often. (1 hr. 45 min.)

SUN., NOV. 3

6:30 a.m. MAX The salute to Frank Capra continues (see Saturday at 7:00 a.m.) with four more of his pictures: first, the romantic fantasy **Lost Horizon** (1937), starring Ronald Colman, Jane Wyatt, and Sam Jaffe; at 9:00, **Mr. Deeds Goes to Town** (1936), with Gary Cooper and Jean Arthur; at 11:00, **Meet John Doe** (1941), with Cooper again, in a terse drama; and, at 1:15, **Mr. Smith Goes to Washington** (1939), with Jimmy Stewart as a quick-learning junior senator (2 hrs. 15 min.).

10:30 a.m. 12 New York City Marathon. Fred Lebow's wonder, in which 25,000 brave souls attempt to span 26-plus miles, all five boroughs, and whatever else New York City throws at them. Jim McKay and Marty Liquori provide the commentary.

1:00 p.m. 12 The New York Jets welcome the **Green Bay Packers**, owners of one of the longer slumps in professional sport.

13 The Magnificent Ambersons (1942). Terrific Orson Welles family drama—although, in the wake of *Citizen Kane*, it was meddled with from all sides—based on a Booth Tarkington novel. With Tim Holt, Joseph Cotten, Dolores Costello, Agnes Moorehead. (2 hrs.) Look for *Citizen Kane* Monday at 8:00 p.m.

13 Howard the Duck (1986). One of Hollywood's most famous duds, George Lucas's big, expensive fantasy movie produces an immense depression, like a loud, grinding noise that will not stop. For research purposes only. (2 hrs.)

3:00 13 For a Few Dollars More (1967). A very entertaining spaghetti Western, Sergio Leone's sequel to *A Fistful of Dollars* (shown Monday at 10:20 p.m. on **13**), starring Clint Eastwood and Lee Van Cleef as gunfighters who reluctantly join forces. **The Good, the Bad, and the Ugly** (1968) is on at 5:30; it's a sprawling, red-blooded picture—the best of the Leone trilogy, which is saying something (3 hrs. 30 min.).

5:00 7 The Jack Nicklaus Golf Special. The Golden Bear leads a host of other golf legends in reliving some of the most dramatic holes in the history of the game. (1 hr.)

8:00 A-E Billy Budd (1962). A visceral telling of the Melville story of good and evil, with Terence Stamp as the innocent British sailor who unintentionally kills Jimmy Claggart (Robert Ryan), the malicious ship's officer. Peter Ustinov directed and plays Captain Vere. (2 hrs. 30 min.)

HBO SHO Avalon (1990). Barry Levinson's lyrical, bittersweet valentine to his immigrant family, five Russian Jewish brothers who landed in Baltimore and delighted in the unbounded opportunity and beauty of America. With Aidan Quinn, Elizabeth Perkins, Armin Mueller-Stahl, Joan Plowright. (2 hrs. 10 min.)

9:00 13 The Gambler Returns: The Luck of the Draw. (Reviewed in this issue.) Kenny Rogers is back as Brady Hawkes, a card player bound for the biggest game in history. Reba McEntire co-stars; with a zillion cameos by old hands from TV Westerns. Part 1 of 2 (2 hrs.); Part 2 shown Monday at 9:00 p.m.

7 False Arrest. (Reviewed in this issue.) A two-parter starring *Knots Landing* vet Donna Mills as a woman hustled off to jail to satisfy a public and police department hungry for a solution to a murder. Once imprisoned, she suffers just about every indignity imaginable. Part 1 of 2 (2 hrs.); Part 2 shown Wednesday at 9:00 p.m.

13 Sleepers. The second installment of a thoroughly enjoyable new *Masterpiece Theatre* series about two KGB agents who, to their delight, had been in London so long that their bosses had forgotten about them. (1 hr.) Also shown at 10:00 on **13**, at 11:00 on **21**, and Monday at 9:00 p.m. on **13**.

13 Crosby, Stills & Nash: Long Time Comin'. A new special about the singing trio and some of their peers, most notably Neil Young. Home movies, performance clips, interviews galore. (1 hr.)

USA Silk Stalkings. A new weekly series starring

Ben Vereen as a police captain and Chris Lorenzo and Rita Lee Lance as homicide detectives with a knack for catching high-profile cases. (1 hr.)

10:00 13 Dangerous Years: President Eisenhower and the Cold War. Historians, former U.S. presidents, and President Bush himself assess the reign of Dwight D. Eisenhower, which continues to garner new accolades. (1 hr.)

MON., NOV. 4

8:00 p.m. 13 Citizen Kane (1941). The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. (2 hrs.)

13 Childhood—"In the Land of Giants." Three-to-five-year-olds learning about family dynamics. Part 4 of 7. (1 hr.)

13 Crucifer of Blood. A new Sherlock Holmes mystery starring Charlton Heston as the sleuth and Edward Fox as Dr. Watson, seeking the truth about a maharajah's treasure. With Susanna Harker. (2 hrs. 30 min.)

8:05 13 Two Mules for Sister Sara (1970). A funny and captivating Western starring Clint Eastwood as a loner who helps nun Shirley MacLaine across the desert, curious—tempted?—by her decidedly un-nunlike ways. Followed, at 10:20, by the archetypal spaghetti Western, Sergio Leone's **A Fistful of Dollars** (1964), with Eastwood perfectly cast as the stoic gunslinger (2 hrs.).

9:00 13 The Gambler Returns: The Luck of the Draw. See Sunday at 9:00 p.m. Part 2 of 2. (2 hrs.)

7 Monday Night Football. The New York Giants, hardly looking like Super Bowl champs, head down the Jersey Turnpike to scrap with their division foe, the Philadelphia Eagles.

13 49 The Johnstown Flood. An expanded version of the acclaimed short film about the famous 1889 tragedy in Pennsylvania, where a broken dam resulted in the

death of more than 2,000 people. (1 hr.)

13 After Dark, My Sweet (1990). Mangy and clotted but intense and moving, too. A faithful adaptation of Jim Thompson's crabbed, tough-guy fatalism and his characteristic theme—the dangerous unreliability of a man close to the edge. With Jason Patric, Rachel Ward, and Bruce Dern; James Foley directed. (2 hrs.)

10:00 13 C. Everett Koop, M. D.—"A Time for Change." That American health care is a mess seems hardly to be in question; here, the former U.S. Surgeon General explores how other nations' systems work. The last segment of the series. (1 hr.) Also shown Tuesday at 8:00 p.m. on **21**.

HBO Here He Is . . . The One, the Only . . . Groucho. Comedian David Steinberg is the host of a new special devoted to the most revered Marx Brother. Early photos and TV footage, interviews with Groucho's many admirers, including those who worked with him. (1 hr.)

TUE., NOV. 5

4:00 p.m. 13 Breaking Away (1979). Peter Yates's lovely movie about a quartet of working-class boys who graduate from high school in Bloomington, Indiana, and can't figure out what to do with themselves. A rare movie about the effects of social status in this country. (2 hrs.)

6:00 13 Another View. A look at the history of the troubled Apollo Theatre in Harlem. Among the guests are Cissy Houston, who, before she was thought of solely as the mother of Whitney, was known to shake a few rafter herself. (30 min.)

7:30 13 Granpa. A half-hour animated special about the unique relationship between a grandfather and his young granddaughter; Peter Ustinov lends his voice to the story.

8:00 13 Black Widow (1987). A federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. In a very deluxe Hawaii, both

women wind up vying for the same man. Bob Rafelson directed; with Dennis Hopper, Nicol Williamson. (2 hrs.)

13 Twins (1988). The premise of Ivan Reitman's comedy—two genetically designed twins discovering each other at the age of 35—might be enough to carry the film, but the performances by the severely mismatched Arnold Schwarzenegger and Danny DeVito put it over the top. Very amiable. (2 hrs.)

13 49 Nova—"Taller Than Everest?" Though since the mid-1800s to be the world's tallest mountain, Mount Everest is suddenly under challenge from those who claim that K2, just 800 miles away, is actually a tad closer to the sun. (1 hr.) Also shown at 9:00 on **21**.

9:00 13 49 Frontline—"The King of Boxing." The Tyson-Holyfield bout is off for now, but promoter Don King—widely reviled but very powerful—is still worthy of a look. (1 hr.)

13 Paul Simon: Solo. The singer/songwriter's beginning—as half of the novelty duo Tom & Jerry—was rather inauspicious, but this favorite son of New York now has the whole world in his hands. Interview and performance clips, including the 1981 reunion concert with Art Garfunkel and the *Graceland* tour. (1 hr.)

10:00 13 Barbara Walters Special. Quite a trio that Barbara has corralled—Bette Midler, Richard Gere, and Anjelica Huston. The usual forays into ambition, love gained and lost, and whatever heartbreak can be found. (1 hr.)

13 Secret Intelligence—"The Enterprise." The last segment in a series about U.S.-government intelligence looks at the recent years of the CIA, including the Iran-*contra* mess. With host Bill Kurtis. (1 hr.)

MAX Grim Prairie Tales (1990). A distinctively minor but intriguing set of vignettes, written and directed by Wayne Coc. In the wild West, a timid city man (Brad Dourif) meets up with a bounty hunter (James Earl Jones) who has a corpse slung across his horse. The two settle into l-can-beat-that storytelling around the campfire on a dark and cold night. (1 hr. 30 min.)

SPECIAL ADVERTISING SECTION REAL ESTATE REPORT

UPPER EAST SIDE STORY

Among the neighborhoods of the upper East Side, Carnegie Hill and East End Avenue are particularly appealing for couples raising a family. Both have long-term, community-minded residents, excellent private and public schools, parks for recreation, and apartments large enough to accommodate a brood.

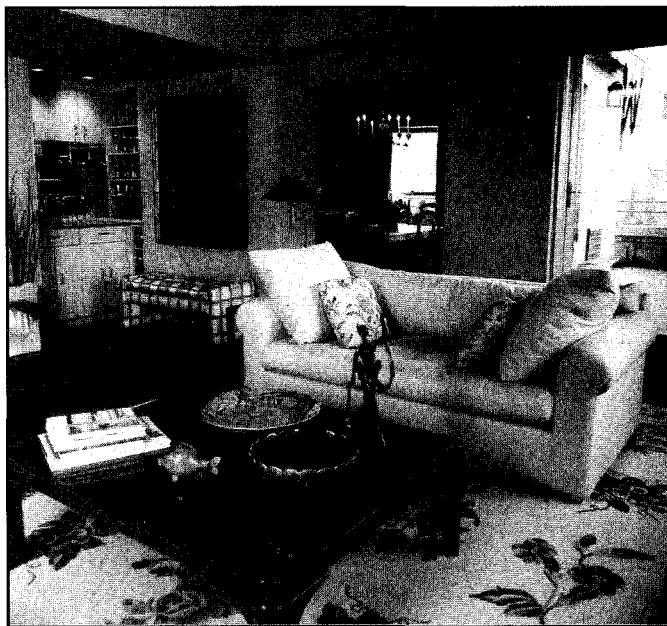
Carnegie Hill spans 86th to 96th streets from Fifth Avenue to the west side of Third Avenue and also extends to 98th Street from Fifth to Madison avenues. The area, which began to develop early in the century, takes its name from and is anchored by Andrew Carnegie's palatial residence (now the Cooper-Hewitt Museum) at 91st Street

and Fifth Avenue.

Anne Brewer, a broker with Carnegie Hill Properties, a real-estate firm that specializes in the area, calls it "a throwback to old New York, where people feel comfortable walking around, and children play outdoors."

Carnegie Hill contains such fine private schools as Dalton and Nightingale-Bamford and P.S. 6, a highly rated public grammar school. There are numerous shops and restaurants, the Museum Mile, and Central Park just blocks away.

The area's residential units include pre-war buildings with large, family-size cooperative apartments, brownstone apartments, and townhouses. Small pre-war apartments are



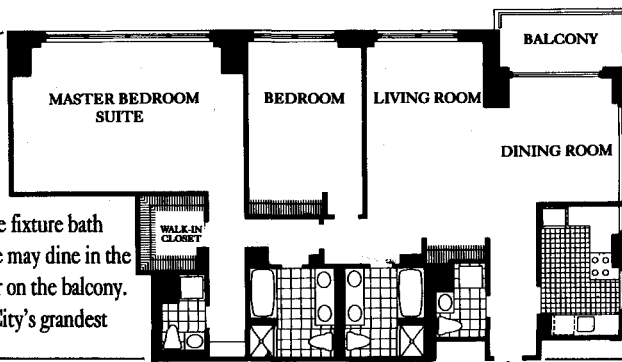
The living room of a cooperative at 15 East 91st Street. The three-bedroom apartment has two wraparound terraces and a greenhouse area suitable for use as a study or a children's playroom.

"My wife wanted a two-bedroom pied-à-terre with a grand master suite, a balcony and an eat-in kitchen. She found it all at 200 East 69th Street."

A condominium home at 200 East 69th Street is New York's perfect pied-à-terre. This layout has an extraordinary master suite featuring two baths and a huge walk-in closet.

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in short supply in the area, however.

According to the Corcoran Group, three-bedroom apartments in Carnegie Hill range in price from \$750,000 to \$950,000, compared to \$450,000 to \$550,000 in neighboring Yorkville and \$600,000 to \$750,000 along East End Avenue.

Carnegie Hill Properties currently has an exclusive on an eight-room, pre-war cooperative on Fifth Avenue and 98th Street. It has three bedrooms, three baths, and a large living room with a fireplace and a partial view of Central Park. The 2,000-square-foot apartment, which shares an elevator landing with one other unit, has high ceilings and pre-war details. The asking price is \$795,000.

Charles H. Greenthal Residential Sales shares a listing on a prime, seven-room cooperative on 91st Street near Fifth Avenue, which features two landscaped wraparound terraces with park and city views. The high-floor,

three-bedroom, four-bath apartment, with an asking price of \$995,000, has more than 2,200 square feet of interior space, including a greenhouse room ideal for use as a study or children's play-room.

East End Avenue, located on the eastern edge of Yorkville, runs from 79th Street to 91st Street on the north. There is no bus traffic and little commercial traffic on the avenue, making it a relatively quiet place to live. And because of the proximity of Gracie Mansion, it is also one of the city's best patrolled neighborhoods, say residents. Other features of the area include Carl Schurz Park and the Asphalt Green recreation and arts complex.

In addition to pre-war buildings with large apartments, East End Avenue also contains newer, full-service buildings with river views.

One listing in the area is for an 1,100-square-foot, one-bedroom cooperative at 7 Gracie Square. The four-room,

pre-war unit, a Charles H. Greenthal Residential Sales exclusive, has a fireplace and an asking price of just \$175,000.

Also on Gracie Square is a 2,300-square-foot, eight-room

property with three bedrooms, three baths, two maid's rooms, and a fireplace. This pre-war cooperative with views of Carl Schurz Park has an asking price of \$695,000 and is listed through Corcoran. •

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Broker: Charles H. Greenthal

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2 Bedrooms \$310,000
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Broker: Charles H. Greenthal

Upper East Side

3 Bedrooms \$1,195,000
149 East 73rd Street

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Brokers: Corcoran/Douglas Elliman

Carnegie Hill

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1185 Park Avenue

7-room, 2,500-square-foot pre-war cooperative; 3 baths, 2 maid's rooms, fireplace, park view. Maintenance \$2,002.

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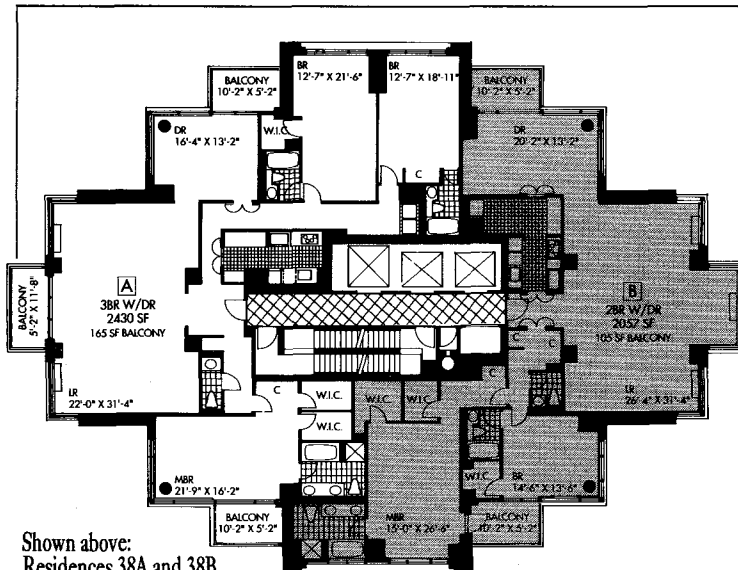
Carnegie Hill

4 Bedrooms \$1,200,000
1075 Park Avenue

9-room, 2,200-square-foot pre-war cooperative; 3 baths, 2 maid's rooms, fireplace. Maintenance \$2,200.

Brokers: Carnegie Hill/Ed Lee Cave

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Shown above:
Residences 38A and 38B

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TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** \$32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** \$33.00 per line, one-time ad; \$31.00 per line, four-time ad; \$30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add \$25.00 for NYM Box Numbers. Display Classified ads are available at \$465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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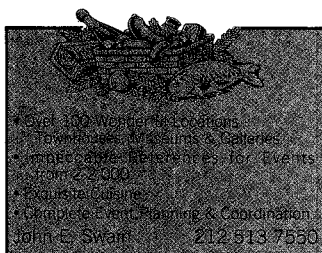
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STRICTLY PERSONALS

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Jewish Renaissance Prince—Tall, active, kind Manhattan attorney seeks bright, attractive, professional Jewish lady (30-35), nonsmoker, with a passion for life; ready for a committed, sensible, sensual, romantic relationship. Photo/phone. 4003 ☐

Beautiful, Slender, Sweet, 27—Low-key, easygoing and easily entertained Ivy grad, 5'6", Manhattan, seeks a Jewish male, 5'10" plus, 26-33. 7340 ☐

Handsome Publisher/Writer—37, very fit, blue-eyed with dark blond hair. I am very intelligent (summa cum laude), kind and sensitive, funny and creative. Seeking a very pretty woman (beautiful hair a plus), 24-36, petite (under 5'6"), slender and very intelligent. Your interests include the arts, books, exploring ideas and healthy living. Detailed note and photo. 8894 ☐

Tom Cruise/Woody Allen—Type guy seeks Julia Roberts/Woody Allen type gal. Please send letter/photo (a must), I will reciprocate. Nonsmoker. 4004 ☐

Are You Ready—For a thing called love? I am 36, handsome, 5'7" and never married. I am a network cameraman, very much into music - from Beatles to Bach, into songwriting, climbing mountains, and fine dining as well as coffee shops. You're 26-36, slim, attractive, funny, sexy and ready for a loving, satisfying relationship. Isn't it time we met? Please - photo a must. 7320 ☐

Very Attractive Female Physician—Slim, athletic, warm, 38 (5'6"), seeks handsome, successful, Jewish professional male to enjoy movies, sports, music, travel, adventures and lasting relationship. Note/photo appreciated. 8981 ☐

Write Me Into Your Life—Vivacious, petite female seeks Jewish male, late 30s-40s. Photo. 2612 ☐

Make Me A Home—Please. Trial lawyer, successful, Jewish, 39, wants to start family with loving wife, 25-35. Photo. 2629 ☐

Lively, Leggy (5'5")—Pretty, sensual executive, seeks man (43 plus) of substance. You are curious, well-educated, in great shape, free-spirited and just plain fun. I love the Giants, beaches, good food and music, working out and my dog. I am unencumbered, well-traveled, honest and comfortable with myself. Photo/letter please. 8990 ☐

Exciting, Earthy "Older" Woman—Slim, sexy, with intellect/style, seeks "younger" 49-plus, underloved male achiever, toned, educated, with a void in his life - for travel, sports, dancing on New Years'. 4020 ☐

Blue-Eyed, Garden City—Very successful professional male with varied interests - 5'10", 38, athletic build. Seeks energetic, ambitious career woman for a lifetime joint venture in adventure, romance and whatever may follow. Photo. 2639 ☐

Greenwich, CT Woman—Seeks a geographically desirable man. I'm lots of fun, very pretty, 33, slender, smart and accomplished. If you're bright, successful, fun, Wasp, 30-45, and live in Fairfield/Westchester, send note/photo. 4025 ☐

Old-Fashioned Heart—With progressive spirit - lovable Jewish businessman, 33, very bright, very fit, cultured, intellectual and sentimental, with eclectic interests and a devilish sense of humor, seeks a woman of culture and intellect for dancing, for romancing, and for keeps. Photo appreciated. 7317 ☐

Glass Slipper Recently Found—By nurturing, dynamic, leading Ivy Eye Surgeon, warm, loving inside, great shape, devilishly handsome, tall outside, romantic, 30's, passion for fitness, Motown, fun, laughter, culture, seeks educated, loving damsel, under 37, for family, eternal fairy tale. Photo required. 8994 ☐

Adventurous—Top international corporate executive, 49, attractive, great humor and charm, romantic, sensitive, athletic, with all the amenities success can bring: villa in Westchester, sports cars, etc. Seeks new and future adventures with classy, beautiful blond, Vogue elegance, 5'5" or over, late 30s-mid 40s, NYC/CT, self-assured, who can be comfortable in the most prestigious places in the world: Paris, Milan, Zurich, Rome. She is honest, educated, giving, loving and sexy. No smoking. She enjoys music, tennis and skiing - the Alps or Colorado, or simply dining romantically with a very special man. Note, photo and phone. 2592 ☐

Bright, Unique, Creative Female—(Ivy graduate), svelte, very pretty, financially secure, well-traveled, professional, with sensitivity, warm spontaneity and engaging wit. Loves the arts, outdoors - seeks professional male, 40-50, with similar interests. Write/photo. 8988 ☐

Attractive, Sweet And Sexy Gal—28, seeks handsome, tall, successful, down-to-earth, romantic, loyal, witty male, 30-45. Note/photo. POB 1926, Fort Lee, NJ 07024

Cuban-American—Beautiful MD, 29, successful, bright, redhead, slim, very energetic, affectionate, beach lover, full of life, enjoys art and theater. Seeks the ultimate man on earth: well-educated, 29-38, handsome, sensitive, loving, honest man, with a sexy body that can move on the dance floor. For a lifetime of happiness and devotion. Picture. 2607 ☐

Tall, Classy, Handsome Gentleman—39, lean, fit, warm, witty and wise, Jewish (unimportant), who enjoys jazz, ballet and yoga. Seeks relationship with happy, very bright, warm, centered, athletic woman with great legs. CT/NY. Photo. 2585 ☐

Gimme Shelter!—Successful published novelist, actor, writer, 46, witty, 5'11", 180, handsome in Ivy League way, divorced white male - seeks younger white female, Christian, slender but shapely, who loves to laugh, drink fine wine and listen to Janice Joplin. Photo a must. 7326 ☐

Successful, Handsome Executive—Male, Jewish, 39, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-36, for serious and caring relationship. 7339 ☐

Fabulous Female—Beautiful, slender 30-year-old female willing to sacrifice successful career for family life with the right man. If you're 30-40, 5'10" or taller, successful and seeking a lasting relationship, I'm "the one". Note/phone and photo appreciated. 2587 ☐

Calvin Klein Look-Alike—Model turned businessman. 6', 35, successful, smart, funny, energized, Levi's Silver Tab type. Seeks tall (5'7" plus), thin, classy, sweet, deep Manhattan beauty, under 30, DKNY jeans and T-shirt type, to share my motorcycle and some wholesome leisure. Blond a plus. Photo please - will gladly exchange. 2621 ☐

Seeking Man—Younger or older. I'm a hot 40, a nicely built brunette with a sense of humor and a sense for justice. If you like small packages, call me. 2604 ☐

Seeking The Other Half—This 39-year-old, tall, athletic, ruggedly handsome man with a home on LI, is seeking a woman who is gorgeous on the inside as well as the outside. Animal lover and sense of humor a big plus. I am a successful entrepreneur whose interests vary from sports to beach, traveling to dining out. If you're the type of woman who's interested in a one-on-one relationship, phone number and photo are required. 2586 ☐

Cute, Smart, 44 And Female—Seeking a warm and funny man for intimacy and walks in the woods. 2598 ☐

So Sue Me—I want to fall in love. I'm a very pretty, bright professional woman, 36, who's ready to settle down. Slim and dark-haired, a runner (when I'm in the mood), avid moviegoer, jazz fan. Looking for a warm, caring man who loves to laugh and sees the world with a touch of irony. Photo/phone. 2597 ☐

Israel Bound—Secure man, 53, seeks under 50 woman. Bio/photo. 2625 ☐

La Dolce Vita—Good-looking, successful, honest professional male, 28, 6', enjoys movies, museums, music, traveling, Central Park and holding hands. Looking for attractive (inside and out) female who's not afraid to be herself - to share the sweet life. Note/photo please. 2590 ☐

Bright, Beautiful Woman—Professional, energetic, open, sincere, warm - enjoys life, including classical music, opera, theater, hiking, cross-country skiing, travel, adventure, fine dining, quiet moments. Would like to meet a man, 55-65, who is intelligent, articulate, considerate, secure, stable. 4015 ☐

Ladies, Help This Man!—This parched white knight, attorney, 37, tall, dark and handsome (of course), gallant, cultured, intuitive, confident and normal - I also cook and clean (no windows) - thirsts for soul mate to help in quest for the fountain of love. You: smart, pretty (23-34), confident, upbeat, funny and sensuous. Go ahead, drown me! Photo a must. 7324 ☐

Lovely-Looking Woman—Professional, informed, aesthetic - fair/slim/sensuous, seeks educated, accomplished gentleman, 50-65. 7343 ☐

Very Attractive, Intelligent—Woman of substance, warmth and wit, 43-year-old Jewish professional seeks accomplished male counterpart for loving, caring relationship. 2649 ☐

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You Could Have Trouble Finding—A 33-year-old Jewish girl quite like me. 5'4", 125, emerald eyes, dark (with highlights) shoulder-length hair, very sexy and...yes, very pretty. Securities broker (by desire, not need) and two waist-high children (by fortune). Genuine unselfishness complemented by traditional values and natural class. As our busy lives only afford quality time, you are Jewish, at least my age, of strong character, professionally set, ambitious and a nice (gentle)man with a touch of magic. My photo and voice promise to make you smile. 8982 ☐

Woman Of Sparkle, Spirit And Style—Crisp-minded artist/attorney, 43, seeks worldly and intuitive gentleman, 50 plus, for swell times and tender, life-informed dialogue. Letter please. 2596 ☐

Brown-Eyed Beauty—Adorable, vivacious, bright and stylish female, size 6-8, seeks attractive, successful male, 42-49. Must have good sense of humor, enjoy music, dancing, and be in touch with his own feelings on what's important to him - and seek the right lady to make his life complete. Photo/note/phone. 2594 ☐

Handsome, Young 40—Ready for love. Seeks romantic (21-34) lady. 7336 ☐

Attracted To Clean-Cut Model Type—Tall, successful business owner, considered handsome, slender, true romantic, lives in NJ - loves the beach, golf, tennis, travel and fine dining. Seeks Christian lady, NJ/NYC, 30-40, nonsmoker, educated, attractive, having a sense of humor and possessing a lust for life. Come share the laughter, sweat and tears co-commitment can provide. Note/photo/phone guarantees reply. 2613 ☐

Attractive Jewish Female, 31-5'6", slim - tired of the bar scene but loves to have fun. Seeking good-looking, professional Jewish male, 30-38, with good sense of humor, for serious relationship. Photo. 7327 ☐

Dynamic, Successful—Trial attorney in his 40s, with a sense of humor, 6'1 1/2", 175 lbs - loves weekends at upstate farm, skiing, hiking, dancing and city pleasures. Seeks bright, motivated, attractive, buxom, in-shape woman, 28-38, with a sense of humor, to share life and start family. No smoke. Photo a must. 7319 ☐

Tall, Handsome, Romantic—Jewish male, 39, seeks Jewish female, 30s, over 5'5", caring, sincere, who enjoys long walks and good conversation. 8995 ☐

Open Heart, Open Mind—Energetic, 35-year-old professional with zest for life - good listener, with a dry wit, adventure-some spirit and family orientation - seeks same in 30-35-year-old Jewish woman with traditional values and spirit to match. 7322 ☐

People-Oriented—Professional man, Jewish (active, Reform), 34. I like skiing, dancing and museums. Seeking a woman for friendship and a relationship. 7332 ☐

Sharp, Striking Female—Jewish marketing exec, 33, well-adjusted, warm, humorous. Enjoys skiing, travel, the arts, bicycling, fine dining, etc. Seeks similar male, 33-40, with quick wit, warmth. 2618 ☐

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 4010 ☐

Good Man—Handsome, funny, Ivy-educated lawyer, 38, 5'11", 180, seeks smart, sane woman with a creative spirit. Photo appreciated. 7258 ☐

Long Dark Hair, Deep Blues—28, 5'4", Jewish female - who likes to do nothing with the right person, and everything else alone - seeks sharp, steamy Jewish male with thoroughbred legs. Picture essential. 2562 ☐

Very Pretty, Very Sweet—Playful, sensual, witty professional woman, 38. Enjoys travel, cycling, jazz, a home-cooked meal. Looking for caring mate with sense of humor and sense of adventure to share this wonderful life with. Photo appreciated. 7279 ☐

Exotic Beauty—Italian-American, 30s, with two wonderful, older kids, looking for refined, good-hearted man. Nonsmoker. Photo please. 7161 ☐

Attractive, Tall, Warm—Active, professional Jewish man, seeks a very pretty, sensual Jewish woman, 30-40, for a committed relationship. Photo/note. 7337 ☐

Young-Minded, Happy, Healthy—Lady with great looks, brains and a big smile, seeks special, sensitive man to share music, theater, art, good conversation. He's 35-55, loves fun, serious, unmanipulative, loyal, compassionate, business-like, relaxed, with spiritual focus and secure enough to allow his mate to work at her chosen field with encouragement and excitement. 4009 ☐

Elegant, Sophisticated, European—Widow, 44, world traveler, old-fashioned values - enjoys art, theater, music. Seeks marriage-minded, well-educated, successful Jewish gentleman to share joy of life. Photo appreciated. 8985 ☐

Mature Male—Well-traveled, nonsmoker, seeks mature Floridian lady. 2599 ☐

Whimsical, Wishful Woman—Seeks mature-minded, humorous man with redeeming social value. 8991 ☐

Dagny Taggart—Looking for Hank Rearden. Photo/note/phone. 2603 ☐

Attractive, Adventurous, Affectionate—Successful businesswoman - enjoys Manhattan and country living - slim, fun-loving, with diverse interests. Seeks attractive, accomplished, loving man, 55-65, for lasting relationship. 2611 ☐

Vibrant, Attractive, Divorced—Jewish female. Health professional, avocational singer. Seeks 55-plus man - warm, accomplished, in touch with his Jewish roots. 1560 ☐

Nice Guy—Handsome Jewish businessman, 30, seeks special girl with a warm heart (22-28). Note/photo please. 2608 ☐

Charming, Sensitive Jewish MD—33, mildly disabled, seeking special, fun-loving, petite woman, 28-34, for sharing life's joys. 2626 ☐

Pretty, Jewish Investment VP—31, slim, happy, secure (emotionally and financially), caring and very funny. Loves her family, playing tennis, movies, theater and most spectator sports. Seeks attractive, trim and very successful Jewish man, 28-38, who is ready for the big "M". Photo a must - will exchange. 8979 ☐

Very, Very Attractive Man—32, attorney, intelligent, open, artistic and sensual, Jewish, seeks truly stunning, terrific, intelligent woman, 25-35, for romance and relationship. Photo please. 2600 ☐

Successful Corporate Attorney—28, Jewish, 6', 180 lbs, athletic, attractive - enjoys all sports, dining out and relaxing. Seeks intelligent, attractive Jewish female, 23-30. Note and photo. 8996 ☐

Want To Be—The father of my future children? The husband of the most fantastic woman? If you are 34-42, Jewish, healthy, sense of humor, warm, successful - you can't afford not to answer. Photo/phone. POB 62, Forest Hills, NY 11375.

Aware, Live-And-Let-Live—Multifaceted woman - interested in meeting man, 40-60, who participates in life, is busy and ready to settle down. 2595 ☐

Vivacious, Sexy Blond—Jewish female with MBA, 30, very pretty, slim, 5'5", seeks loving, Jewish professional male, 30s, for lasting romance. Photo/note. 4002 ☐

6'5", Financially Secure Musician—Seeks preferably tall lady friend. Age/race/photo unimportant. 7352 ☐

Looking For The Perfect Hug—Jewish man (nonreligious), 32, NYC. Seeks a slim, intelligent woman who has a good sense of humor and who is looking for a long, happy relationship. Nonsmoker please. Box 229, JAF Station, NYC 10116

Did You Miss Me?—I'm that attractive, dark-haired, 34-year-old woman who kicked off her heels and spent the weekend cycling MA, skiing VT, sailing LI Sound, or seeing a show, reading the times and calling my siblings. If you're that energetic, educated, marriage-minded man with established sense of self, I've certainly missed you. 7271 ☐

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Green-Eyed, 6'3"—Successful entrepreneur, 35, seeks bright beauty for forever. Very finicky - photo is a must. 2627 ☑

Good-Looking Guy—Very successful businessman, 49, 5'10", Jewish, good sense of humor, easygoing, honorable, giving. Enjoys Christmas-time walk down Fifth Avenue with you. Seeks very attractive, trim, positive, warm, nonsmoking woman. Recent photo worth sending. 2628 ☑

Lovely, Slim Jewish Widow—Sweet, smart, sassy Queens resident seeks sincere man. 60 plus, 5'10" plus. 2636 ☑

Pretty, Fit, Unpretentious—Southern (ex-prom queen) lady, gourmet cook, mid 40s - loves golf, skiing, dancing, weekend escapes, new adventures, home and hearth and traveling first class in all aspects of life. Desires meeting equally emotionally, financially and physically fit, unpretentious, sophisticated man, 40-60, with similar and new interests. Send photo if you like. 4008 ☑

Ayn Rand Enthusiast—Upscale male, handsome, successful, high achiever. Seeks career-directed female equal, 20s-30s, with brains and beauty. 7307 ☑

Classy DC Beauty—Young 50, slim, professional, musical, seeks successful Jewish male, 50-60, over 5'10". 2633 ☑

Good-Time Girl—Looking for action - no commitment. Just kidding!...Funny, good-hearted, spirited and pretty woman, 36, seeks a down-to-earth professional man who has a good sense of humor. 2631 ☑

Tall, Dark, Handsome Gentleman—Mid 30s, banking consultant, would like to meet caring woman for companionship and good times - to include romantic evenings, dining, dancing and getaways. You will not be disappointed. 2630 ☑

Brunette, Green-Eyed Beauty—Romantic and feminine, accomplished, devoted, with a genuine heart of gold and a great love for life, my family and my friends. Happy to meet a rare man of quality and integrity, 46-56, affectionate, intelligent, with a sense of humor and compassionate nature, who understands the real meaning of friendship, intimacy and love, for a lifetime of sharing. Please send photo/note/phone. 8989 ☑ ☎

Tall, Handsome Businessman—49 (looks 35), 6'3", 185, looking for an attractive lady willing to trip the light fantastic as we partake in a Manhattan serenade. 4016 ☑

Pretty, AIDS-Free Brunette—PhD, ex-hippie, seeks cool guy over 35. 7341 ☑

Just Retired—50-year-old, refined, wholesome Jewish man desires tall, healthy, kind lady, 28-45, to play tennis and or share the delights of NYC. Photo. 7342 ☑

New England-Bred Beauty—Ivy-educated, artistic - loves running/distance cycling. Seeks refined, fit, relationship-oriented man, 30s-late 40s. 7325 ☑ ☎

Asian, Pretty RN—Young 45, seeks male friend/partner, nonsmoker. Phone and photo please. 2632 ☑

Prominent, Provocative Lawman—Handsome, avid swimmer/cyclist. Seeks athletic, nonsmoking, professional Jewish female, 28-34. Photo. 4007 ☑

MD, 35, Divorced, Tom Selleck Look—Seeks beautiful Jewish professional under 30. Photo a must. 2589 ☑

Very Pretty, Single Jewish Female—35, professional, slim, green-eyed - that's the superficial part; underneath - warm, caring, understanding woman who wants to spoil you with affection when you're feeling down and enjoy with you life's ups. Seeks the same in single Jewish male for friendship, love and marriage. 4005 ☑

Handsome, Slim Jewish Accountant—25 years old, 5'11", seeks bright, professional, attractive Jewish female, 19-26. Note/photo/phone. 2637 ☑

Circle This Ad—Entrepreneur, 45, 5'10", 180. Likes dry wit, restaurants, fashion, autos. Dislikes too expensive to list. Seeks very pretty lady, up to 37, nonsmoker. Note/photo optional/phone. 2644 ☑

Attractive, Charming Attorney—36, Jewish, seeks marriage-minded, intelligent and very sensitive man, 35-45. Manhattan preferred. Photo, please. 2609 ☑

Jewish Businessman—Late 30s, attractive, divorced, kosher, seeks slim, attractive female, 25-35, looking for lasting relationship. Note/photo please. 1833 ☑

Magical, Gorgeous, Passionate—Spiritual, sexy, Jewish - giving, artistic, successful and soft. Praying for spiritual man, 48-58, to evolve and play with. Photo a must. Fingerprints optional. 8980 ☑

Caring, Petite, Divorced—Jewish professional woman, 48, seeks honest, sharing relationship with trim, healthy man. Note and phone, please. 2643 ☑

Gay Man—40ish, healthy and fit, new to NYC, successful, financially secure, likes running, arts, travel, NY Rangers, monogamy. Looking for similar masculine man. Phone/photo. 8986 ☑

Attractive, Slim, Blond—Well-dressed widow seeks compatible, fun, active gentleman, mid to late 70s. Must drive - I reside in Westchester. POB 179, Amawalk, NY 10501

Successful, Energetic, Handsome—And in-shape professional male, 34, 5'11", 170 lbs, who likes dining, Broadway, travel and Jersey shore, seeks bright, fit, attractive female who is spontaneous and enjoys her career. Photo appreciated. 2605 ☑

Physician, 39 Years Old, Jewish—5'6", handsome, slim, financially secure, marriage-minded, seeks bright, attractive female for ever-after. Note/photo please. 7334 ☑

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By appointment only 212-935-9350



Pretty, Slender, Very Youthful—Late 50s, successful physician - interested in many things, from theater and opera to hiking and golfing. Desires a man who is kind, compassionate and well-educated, and who also enjoys being treated like a king and would in turn treat a woman like a queen. NJ/NY. 4013 ☑

'60s Values/'90s Style—Good-looking male, 30, 5'11", aspiring professor, likes skiing, tennis, theater, music, ethnic food. Seeks bright, attractive female, 20s. Note/photo/phone. 4024 ☑

You Could Be My Sweetheart—If you are a very pretty, playful, lovable, loyal, nonsmoking lady in your 30s, who desires love and romance with a very caring, fun-loving, handsome, successful man, early 40s, 5'9". Note/photo required. 7309 ☑

Gay, White Christian Female—31, cutie, forever in blue jeans, good sense of humor - loves movies, oldies, trivia, hanging out. Seeks feminine type for relationship, age 26-34. 7025 ☑

A Romantic Winterlude—With a tall, dark, handsome Italian - and successful graphic artist. A young, fit, late-30s male ski bum. Strong but sensitive, warm to hold, cool to hang with. Seeking to schuss with pretty, slim, petite, 25-40, single white female ski bumette. Note/photo. 7328 ☑

Warm, Secure, Pretty Woman—45, editor, now grad student, one grown child, desires emotionally mature, intellectually curious, down-to-earth man for partner, best friend, lover. 8984 ☑

NJ Christian Professional—Warm, sensitive, athletic, trim, rugged-looking. Enjoys sailing, traveling, dancing, gourmet cooking. Seeks mid-40s, svelte, caring, sophisticated lady who is free to be happy. Note/recent photo/phone. 4014 ☑

Chinese Male—33, enjoys tennis, movies and theater, seeks 25-35 Caucasian female to have a nice relationship. 4018 ☑

Good-Looking, Tall, Skinny Widow—51, committed to dogs (3), dance, teaching. Man can share all or some or bring his own. 7304 ☑ ☎

Male, Jersey, Presbyterian—Single, handsome, self-employed, college graduate, 5'10", slim, good health, no bad habits. Seeks very attractive, slim, brite, classy lady, 45 to 55. I am nonsmoker, loyal and gentle. Photo and phone please, and I'll respond. 7278 ☑

Manhattan MD—28, Jewish male, 5'7", attractive, athletic, into music, tennis. Seeks a romantic Jewish woman with warmth and a sense of humor. Photo/note/phone. 7306 ☑ ☎

Handsome Jewish Male—In my 50s but look and feel much younger. I love tennis, intelligence, laughing, loving and just being. You are an intelligent, pretty and independent woman in your 40s-early 50s, fit and young in looks and spirit - and want a sharing relationship - I am ready to fall in love again and live happily ever after. Recent photo and note a must, along with your phone number. 7344 ☑

Male Companion Wanted—To travel around the world and through life. Me: pretty, professional, fun, adventurous, 30, Jewish. Interests include photography, skiing, working out and cooking. You: a great guy with similar interests and a strong desire to see the world. 7026 ☑

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 2614 ☑

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Whoops, I Forgot To Get Married!—I built a very successful career in the arts and now this 39, 5'5", witty, attractive, creative Jewish male wants to share it all with a warm, attractive, caring, creative woman. Let's do some movies, travel, quiet romantic nights, weekends away, fall in love, marriage and family. Taller woman okay. Photo/phone. 2638 ☎

Fairfield County—Attractive professional female seeks attractive, intelligent, sincere, successful, Christian professional male, 40-47, for lasting relationship. Photo/note/telephone. 2616 ☎

Renowned Scholar/Artist—Jewish, nonsmoker, youthful 50s, seeks tall, shapely, North Shore or Manhattan beauty for romance and marriage. Recent photo essential/written bio. 7321 ☎

Attractive, Trim, Professional Woman—NYC; loves country. Seeks commitment of tall professional man. 42-55. 8987 ☎

Pretty, Shapely Creative Professional—And painter - exceptional in her wit, warmth and accomplishment - seeks man, nonsmoker, mid 40s-mid 50s, exceptional in his own way. 2593 ☎

Unemployed Mystic—42, 5'10", thin, gifted, creative, intriguing Jewish male, seeks spiritual female. Photo. 7311 ☎

Tall, Whimsical Gentleman—67, seeks tall, gentle lady, 57 plus, to make more sense out of tomorrow. Photo? 7312 ☎

Special Offer—Pretty, petite, blond, sporty, 36, nonreligious Jewish female artist. Is there someone out there who likes to play tennis, travel, scuba and share great meals? Seeking attractive, warm, funny, athletic guy, mid 30s-mid 40s, who's also looking for a lasting relationship. Note/photo please. 2623 ☎

Special NY Lady—Warm, sensitive and sincere, looking for Jewish man with same qualities. 48-60. Phone. 4023 ☎

My Brother Wanted To Put This Ad—In as a 34th birthday surprise to me: "a great uncle, Jewish, thin, 5'10", Ivy League grad with PhD, nonsmoker, seeks a bright, attractive, petite Jewish professional female, under 30." Note/photo please. 4021 ☎

Strawberry Blond—With cover girl looks - slim, stylish, successful. Looking for handsome, successful Wasp male, 33-43, to fall in love with. 2610 ☎

Female TV Producer—Seeks a long run with sincere man, 37-47. I'm Jewish, 39, 5'3", trim, attractive and lively. You should be Jewish, with a great sense of humor, like sports, movies, the beach, romance. Note/photo please. 4022 ☎

I Am Ready—For a Jewish man with varied interests, warm and open, educated and accomplished, who wants marriage and family. I'm a psychoanalyst, 37, very pretty, who enjoys music, the outdoors, a sense of humor. Letter, photo. 8992 ☎

Olive Complexion, 31, Handsome—Independent, healthy. Looking for down-to-earth, attractive woman, 24-35, with a mostly positive outlook on life - or at least working on it! If you're looking for a guy you can communicate with and feel comfortable, kindly respond. Photo and note most appreciated. 4027 ☎

Tall Blond—31, 5'9", former model who's Christian, well-educated, financially secure (now a business professional), who travels without a broom. Seeks a smart, fit, good guy with marriage and family on his wish list. Photo optional. 2634 ☎

Are You Full-Figured And Cute—I am male, 35, funny, warm. I would love to receive a reply from you today. 7353 ☎

Very Handsome Man—32, blond with hazel eyes, desires a sultry, dark-haired beauty of slender body and strong mind. Must be very attractive, well-educated and Christian. Photo/phone please. 7348 ☎

Adventurous Attorney—Physically and emotionally sound, with US Coast Guard captain's license, plans six-month sabbatical cruising Caribbean in own safe, three-cabin, two-bath sailboat beginning January '92. Would like female companion for present and future adventures, who shares my disdain for smoking and drugs, and my humorous, personable and compatible nature. No experience needed but must be trim and nimble. Photo. 4026 ☎

Westchester/Florida—Attractive, mature lady desires meeting refined Jewish gentleman, 60 plus, with integrity. 7308 ☎

Very pretty, Fun-Loving, Intelligent—Nonsmoking, fit female with soul. Seeks energetic, athletic, affectionate man who truly desires and needs a genuine love partnership. 50-64. Photo please. 7315 ☎

An 'A Plus' Guarantee—Attractive, accomplished and available Jewish woman - high on intelligence, creativity and values. Seeking Jewish male counterpart, mid-30's plus, for what remains to be seen. Please send note/photo/phone. 2640 ☎

Would You Be Proud—To be a wife to a tall, handsome Ivy grad, ultra-successful Jewish doctor/musician? I am 42, tiring of NYC and seek a beautiful, slender lady, under 33, not too career-involved to raise a family in the suburbs. Photo. 2641 ☎

Sensitive, Outgoing, Perceptive—Attractive woman, 50, seeks quality man for significant friendship. 4012 ☎

Professional Man—Tall, slim, good-looking, Christian (nonreligious), in his 40s, likes concerts, old movies, classical novels and plays, French food and wine, Paris, San Francisco and walks in Central Park. Seeks sensitive, educated, independent, nonsmoking woman to share the above. Note and photo required. 2601 ☎

Attractive, Petite Professional Woman—With wit, 29 going on 30, loves tennis, laughter, movies, concerts, adventure. Looking for a handsome, successful guy (28-35) who's sensitive, funny and just a little crazy. Photo/note. 2602 ☎

Traveling North?—Tall, trim, talented Canadian female architect, 34, has designs on dashing, dynamic urban exec, 35-45, with great sense of humor, for cross-border adventures. Frequent flyer points and passport photo a plus. 1831 ☎

Sense Of Humor And Sincerity—Blond, blue-eyed, attractive woman, 26, seeks same in man, 28-40. Note, phone and photo please. 2635 ☎

Adventurous Achiever—40, 6', caring, athletic, Christian, creative, musical. Seeks a warm, smart, fun woman, 25-35, to share all. Lindy dancer a plus. 2642 ☎

Mammal With Job—I'm a creative, dynamic, bright, adventurous, fun-loving, sincere, warm, honest, unpretentious, relatively handsome, 5'7", 32, Jewish (nonreligious) professional, with a great sense of humor, a hint of shyness - and a romantic at heart. I enjoy sports, arts, entertainment, travel, long conversations, family, children, most animals and a lot more. I am searching for a truly beautiful and special lady to create, nurture, share and thrive in an exciting relationship with a future. If you are too, then I hope we can meet. 7318 ☎

Warm, Handsome—Jewish male, 31, 6'2", Ivy JD/MBA, still believes that an exceptionally bright, refined, slim Jewish female will eventually surface for air. Note/photo please. 7350 ☎

Male Entrepreneur—Early 40s, very successful, slim, mentally and physically fit. Seeks very pretty, fit, adventurous female, 25-35, for companion, trips to Atlantic City, Caribbean and other exotic locations, fine dining, concerts, etc. In other words - the good life. Note/photo/phone a must. 2646 ☎

Do You Want To Be Here Now?—Male, 41, therapist/composer, 5'9", slim, attractive, bright, with many diverse interests. Seeking aware woman for loving, monogamous relationship. Psychotherapy/meditation experience and humanistic values very important. I love music, tennis, film, nature, growth, being serious/silly, and romantic evenings. Let's explore. Please be relatively unafraid, ready for intimacy and enjoy life. Letter/photo preferred. 7351 ☎

Renaissance Man—For the 90's and beyond. Jewish psychologist/college professor; 42, good-looking, expressive, caring, energetic, and witty. Enjoys tennis, working out, movies, ethnic foods, theater, music (particularly classical, folk) and museums. Looking for educated, attractive, and slender Jewish woman, 26-43, who is warm, unpretentious, communicative, good-natured, with similar interests. Bonus points if you're in health or human services, education, or the arts. Note and phone, please; photo optional but would be nice. 7347 ☎

Man, 60 Plus?—Gracious, serene woman executive will resign to focus on you as best friend, loyal companion. I will give you joie de vivre. I am ethical, attractive, good-natured, good company. 2615 ☎

Looking For Love—Attractive, successful attorney/writer on the outside, sweet little girl on the inside, 37, seeks caring, compassionate, emotionally secure, successful male, 30-42, to share deep thoughts about what really matters in life. Send note/photo. 4006 ☎

Looking For A Permanent Playmate—Widow, 52, Jewish, fun-loving, own captain, maintains yacht - loves fishing, tennis, long walks on deserted beaches, candlelight dining, summer in the Hamptons, winters in Palm Beach. Looking for gentleman (45-55) who also loves the water, has a sense of humor, loves life, is not bitter or angry and is an incurable romantic. Please send handwritten note and photo. I'm waiting to hear from you - and the fish are biting. 7194 ☎

Big Teddy Bear—Shy, sensitive, self-aware, quixotic, eclectic tastes, mid 50s, seeks sensual, tall woman, 35-45, to bring passion to his life. Photo please. 8998 ☎

Are You The Huggable Kind?—Can you enjoy an evening at Carnegie Hall, take pride in your body, and are somewhat athletic? A 5'9", 160-lb medical professional, 29, with heart of gold, would love to meet a petite, nonsmoking, sincere Jewish female. Note/photo please. 2588 ☎

LBO Of The Century—Let's merge our assets. Outdoors woman looking for outdoors man, age 35-50. Alpine skier big plus. Note/phone. 7346 ☎

Educated, Charming, Fun To Talk To—Jewish female, 39, looking for her match, 37-45, Jewish male, professional, established, tall, sophisticated, etc. 4001 ☎

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Assortments is a weekly feature. Personal rate is \$31.00 per line. Flat rate is \$47.00 per line. Nonprofit rate is \$31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add \$25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Say I LOVE YOU, POO - or HAPPY BIRTHDAY BABY... reach old friends or that attractive stranger you met at MOMA... find a tennis partner or travel companion... share your boat or balloon...

ASSORTMENTS
NEW YORK MAGAZINE'S
Weekly Bulletin Board
Call **212-643-6500**

Bachelor—Jewish, 40, 5'11", seeks special lady for merger. 2606 ☐ ☐

I Deserve The Best - Don't You?—I like a man who is funny, vital, physical, smart with high standards and many dreams. I am a woman, 49, attractive, with a great deal of energy, a lust for life, many interests, and all of my original parts...can you deal? Letter/photo. 4011 ☐

This Time I'm In It For Love—Handsome CT professional with a rock 'n' roll heart - 44, open, honest, fun and funny, running on empty and lonely too long. If you are: attractive, over 35, friendly, curvy, comfortable with your choice not to have children, a 'brown-eyed girl', and three times a lady, then come see about me. While you see a chance, take it. (203), (914), (212) please. 7345 ☐

White Knight—Millionaire British businessman, 39, seeks a society woman of beauty, warmth and spirit. Write to me in London with photo/address. 1832 ☐

Share Life—With young, happy, attractive, educated professional lady of 50. Note/photo/photo. 7330 ☐

Tent Mate Wanted—(Bring your own sleeping bag). Attractive downtown upbeat woman, 32, with successful business, bicycle, backpack and yen for travel seeks sparkling Jewish man to share adventures and strive for the summit. Humor a must - City/cultural passions a plus. Note/photo/phone. 7338 ☐

50-Plus Man Wanted—For Jewish, slim, attractive, European style; loves art, music, travel, fun. 7255 ☐

Very Tall, Blond Female Executive—39, spontaneous, attractive, adventurous - loves beaches, animals, dancing, dining, laughing, pizza and champagne. Seeks serious relationship with a tall, secure, affectionate, sincere, fun-loving man, 35-50. Okay if you smoke. Photo/note. 7333 ☐

Stunning, Blond, Blue-Eyed Babe—23, 5'4", 110, finely-educated, seeks Jewish prince, 25-35, MD/DDS/JD, for love and laughter. Photo if you like. 4017 ☐

Exceptionally Handsome—Passionate, urbane young man (20s) seeks a quality older woman. Photo please. 7316 ☐

Upstate NY—Slim, blond, divorced, attractive, loving health nut who is 50, 5'9", professional, workaholic in recovery, seeks male (48-58) who enjoys communicating, walks, x-country skiing, sailing and wants a committed permanent relationship. 2647 ☐

Worldly, European-Born, MBA—48, slim, fit, 6'. Own business. Financially/emotionally secure. Recently unattached. Adventurous, travels frequently worldwide. Loves sea/boating. Seeks cultured, energetic, independent, attractive lady, 30-40. Preferably Asian/Latin race, airline field. Photo. 1559

Lawyer, 37, Female—Seeks lasting relationship with caring male. Note/photo/phone. 4030 ☐

Hopeless Romantic—33, Jewish male professional seeks hopeless romantic female for hopefully romantic and sincere relationship. I can cook too. Note/bio/phone. 2619 ☐

Perky, Green-Eyed, Young 43—Divorced Jewish mother of three, Nassau County resident, whose interests range from tennis, dancing, dining to traveling and art. Seeking tall, Jewish male counterpart who loves children, is warm, intelligent, honest, has a sense of humor and, like me, is financially secure - for friendship, companionship and more. 8983 ☐ ☐

Exciting, Attractive, Sensual—Canadian-born, cultured, caring, slender, 5'2", blue-eyed blond widow (Jewish), upper east Manhattan, desires meeting special man, 60's plus - healthy, wealthy, wise, living quality life (like myself). Make the rest of our lives heaven on earth. 4028 ☐

Male Teddy Bear—26, Jewish, sports-minded, good-looking, warm professional, enjoys NY life, movies, dancing or that quiet evening at home with someone special - you're that someone special. Photo/note/phone. 4031 ☐

Attractive, Greek Business Man—42-year-old, never married before, looking for young, tall, any Nationality lady, never married before, with view to marriage. 1561 ☐

Not A Model, Never Was One...—Honest, smart, attractive, liberal woman, 5'6", 36, TV professional... Likes films, theater, books - seeks male counterpart. Photo optional. 7355 ☐

Looking For The Love Of Your Life?—You're a handsome, accomplished Jewish male, 45-58, formerly married and ready to start anew with a beautiful, slim, sexy, professional, youthful 40s lady. Let's meet. Photo please. 2591 ☐ ☐

Zestful, Classy, Slim Woman—(Psychotherapist) with philosophy of optimism, seeks earnest/lasting relationship that works on all important levels - intellectual/emotional compatibility, friendship, fun, respect - with a sensitive, appreciative, cultured and warm professional man (50-60) who has made himself happy and is ready to find joy with another. I value trust, family and using humor and hugs to make-up. Note and phone. 4029 ☐

Marriage-Minded Man—44, professional, 5'9", 150, creative. Seeks bright, fit, nonsmoking woman, 32-42, willing to live in the Virgin Islands. 7354 ☐

Marriage-Minded MD—Jewish, tall, 45, successful, good-looking, many interests - would love to start a family with a very smart, attractive, Jewish woman, 33-38, preferably religious. 7356 ☐

Panache Required—Attractive male, 56, JD/MBA, physically fit, 6', seeks slim, Christian female, blond or redhead, nonsmoker. Note/photo. 7357 ☐

Smart, Successful, Attractive—Passionate, ticklish man, 37, seeks a woman who believes physical fitness is the foundation of a good life. Box 8217, Queens, NY, 11374.

Something Real Sought—By very cute, curvy, petite, 32, travel industry professional with passions for music (jazz/rock), working out, skiing and laughter - hoping to share passion(s) with fit, attractive, successful, great guy, to 38, with valid passport and adventurous spirit. Photo appreciated. 2648 ☐

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 719

BY MARY ANN MADDEN

IF TODAY WERE A FISH, I'D THROW IT BACK
 YOU'RE THE REASON OUR CHILDREN ARE UGLY
 MY WIFE RAN OFF WITH MY BEST FRIEND AND I MISS HIM
 THE GIRLS ALWAYS GET PRETTIER AT CLOSING TIME
 I'VE ENJOYED ABOUT AS MUCH OF THIS AS I CAN STAND

Above, country-song titles. These are real. Competitors are invited to *invent* one example.

Results of Competition 716, in which you were asked to name and define a business or product of foreign extraction.

Report: Eh bien, alors. Donc. In the good sense.
 I loved reading these, thanks. The déjà-viewed incliewed: À LA RECHERCHE DU TOM PERDU—chicken remnants. BILLET DUE—collections. COUP DE GRACE et FIN DE SIÈCLE—lawn equipment. MIKHAIL'S NAVY. VICTOR YUGO. LONDON DERRIÈRE. LOCH NESS MUENSTER. AUREVOIRDUPOIS. O TEMPURA. O MORAYS, CARPE DIEM—fish of the day. ARRIVEDERCI AROMA. RONZONI SONNY BONO. GUCCI COO. BREAKFAST OF CHAMPIGNONS. Nobody sent KAYAKS DU CINEMA—Alaskan film magazine. And not a moment too soon either, you ask me.

First Prizes of two-year subscriptions to "New York" to:

NISSAN DORMA—sleeping car
Dante Noto, Durham, N.C.
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John Falxa, N.Y.C.
 TURIN! TURIN! TURIN!—shrouds.
Brian Bracey, Charlottesville, Va.

Runner-up Prizes of one-year subscriptions to "New York" to:

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Oscar Tucker, Pittsburgh, Pa.
 TWO MOO GOO GAIS FROM HARRISON—discounts on Asian appliances.
John Blumenthal, Rye, N.Y.
 L'AIR DU TEMPS—le cologne préféré d'Arthur Ochs Sulzberger Jr.
Meredith Schlow, Baltimore, Md.

And Honorable Mention to:

CUL DE SACK—employment terminators.
Lynda Weatherford, New Haven, Conn.
 AIR SATZ—Eastern European airline.
James M. Rose, White Plains, N.Y.
 ANIMAL CARACAS—livestock from Venezuela.
Linda Giordano, Florence, Ala.

STATUS QUO VADIS—traditional Italian clothing.
Louis B. Raffel, Northbrook, Ill.

VOLE TERRE—game preserve pour les philosophes.
Mary Thomis, Providence, R.I.

PACEM IN TERRIS—patio repair.
Sheila B. Blume, M.D., Sayville, N.Y.

CANNES EDISON—world's most powerful film festival.
Scott Porter, Madison, N.J.

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Anthony G. Bowman, Washington, D.C.

SALVADOR DALLY—enjoy a romantic interlude in sun-drenched Central America.
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Andy Staff, Plymouth, Mass.

DEUS SEX MACHINA—marital-aid contrivance.
Tim Hanley, N.Y.C.

AMOUR PROPRE—safe sex.
Gerald Blank, New Rochelle, N.Y.

WIG GUAM—hairpieces still in fashion 30 years after World War II.
Ben Gottlieb, McLean, Va.

UN BALLO IN MASCHERA—leg makeup for men.
Arthur M. Litoff, Dillsburg, Pa.

MAGNIFICAT—feline boutique.
Viktor Blume, Sayville, N.Y.

HAGUE & HAGUE—Dutch whiskey.
Neil Atkinson, N.Y.C.

ISTANPULL—Turkish taffy.
Kathy Wittenbrook, San Francisco, Calif.

MISE EN SEN-SEN—breath spray for actors.
Kate Smith, Wheeling, Ill.

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Jeff Hawkins, Convent Station, N.J.

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Kaye Olmstead, Petersburg, N.Y.

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Richard Fried, Brooklyn

MALL DE MÈRE—maternity shopping center.
Martin Blume, Sayville, N.Y.

GUTTER DÄMMERRUNG—Valhalla roofing supplies.
Wendy Gottlieb, New Haven, Conn.

DIE KINDER GENTLER NATION—quality German day care.
Bob Kopac, Poughkeepsie, N.Y.

LES QUATRE ALIMENTS DE BASE DU CHAT—the Four Basic Cat Food Groups Boutique.
Annie Lep, New Haven, Conn.

WESTMINSTER ABIE—New York-style deli in the heart of London.
Jay Tischenkel, Beech Mountain, N.C.

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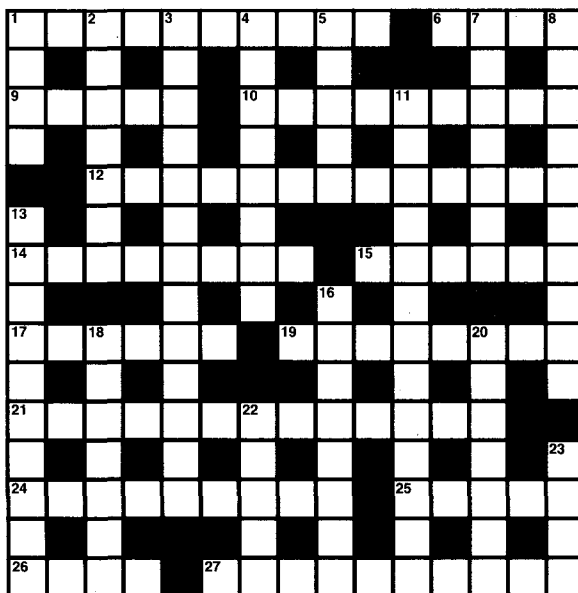
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Fishing smack? What nonsense! (10)
- 6 Pudding has a turn after the sweet has been started. (4)
- 9 Hanging for inaugurating deadly crime. (5)
- 10 In a flower goddess unprepared for death. (9)
- 12 Wave to the vessel, for it gives one an exciting ride. (6-7)
- 14 Noticed a sign in the grass. (8)
- 15 Went over to the other side on behalf of the departed, so it is said. (6)
- 17 Shoot back and obtain some gold. (6)
- 19 Flower which gives the reverse of welcome to a sprinkling of rain. (8)
- 21 Hot-looking athlete or climber. (7,6)
- 24 Find out and trace wrong in a crime. (9)
- 25 Place for putting colour. (5)
- 26 In case it is cold, I should like something to eat. (4)
- 27 Making allowances, I go after a soldier in lovemaking. (10)



DOWN

- 1 If tailless the end would become fish. (4)
- 2 An Indian city seen in vague outline. (7)
- 3 Rhyming intriguer. (7-6)
- 4 Went slowly in turning tree into strange idol. (8)
- 5 The eye for a language with a letter missing. (5)
- 7 Rung about when terrified about an article on it. (7)
- 8 Most important when concerned with an area of the country. (10)
- 11 Put up wrongly to vary the sign. (4,9)
- 13 Where to see an important contribution to the innings? (10)
- 16 Something which may grow out c loveless toil and union. (8)
- 18 Look of gravity over weapons. (7)
- 20 Is one holding the king up as a mediterranean person? (7)
- 22 A craft discovered in extra deep water. (5)
- 23 Comfortable since weapons have gone up. (4)

'HALLOWEEN CAPER' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

- 1 Eden exile
- 5 May Whitty's title
- 9 Slang for a sleuth
- 15 Paid athlete
- 18 Spooky Lugosi
- 19 Diabolical one
- 20 Inborn ability
- 21 Columnist Smith
- 22 What "I've sewn" in a song?
- 25 Back in time
- 26 Home for Winnie the bear?
- 27 Theatrical acronym
- 28 Early synthetic
- 30 Greeting from Sandy
- 31 Elevator buttons
- 32 6 on the phone dial
- 33 Whole
- 34 Nick Charles's wife
- 36 Roy Rogers' gift to his horse?
- 41 Rugged vehicle
- 43 Piglet
- 45 Entry fixture
- 46 Family docs
- 49 Ultimatum word
- 50 Kind of boom
- 51 The Great Commoner
- 52 "Stop, Dobbin!"
- 53 Nite spot
- 55 What Ruth said to an apparition?
- 59 Small brimless hat
- 61 Ready the salad
- 62 Pheasant's kin
- 63 Joanne's in-laws
- 67 Comic-strip caveman
- 68 Rumpel
- 69 Give support to
- 70 Mower's pride
- 72 In itself
- 74 New York at Halloween?
- 77 "Merry Widow" composer
- 82 Ripped
- 83 Auto pioneer
- 84 "A nest of robins — hair"
- 86 Art cult
- 87 Miner's quest
- 88 Wight, for one
- 89 Members of a gaggle
- 90 Sprouted
- 91 Where to cast spells on the water?

- 96 Second-ranked exec
- 98 Bakery tidbit
- 100 Part of ENT
- 101 Polite form of address
- 102 Type of table
- 105 Loafer
- 106 Beach underfooting
- 108 Weird body of water?
- 111 Gun the motor
- 112 Halloween song?
- 116 Cedar Rapids campus
- 117 Of the skin
- 118 Certain wind instruments
- 119 Skittles' go-with
- 120 Nanny has three

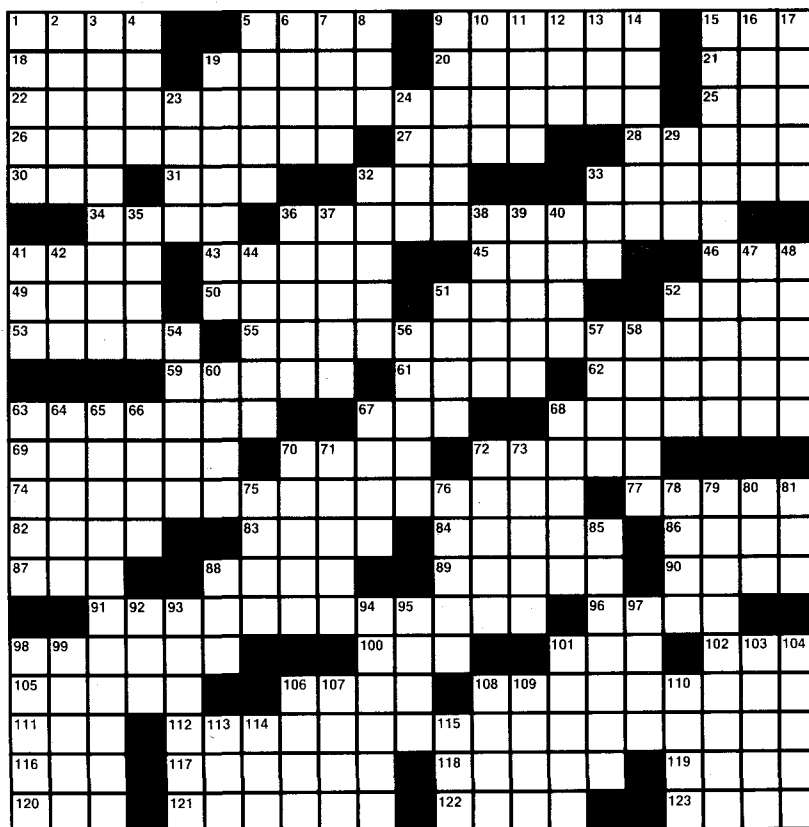
- 121 Lay bare
- 122 Enzyme suffixes
- 123 Architect Saarinen

DOWN

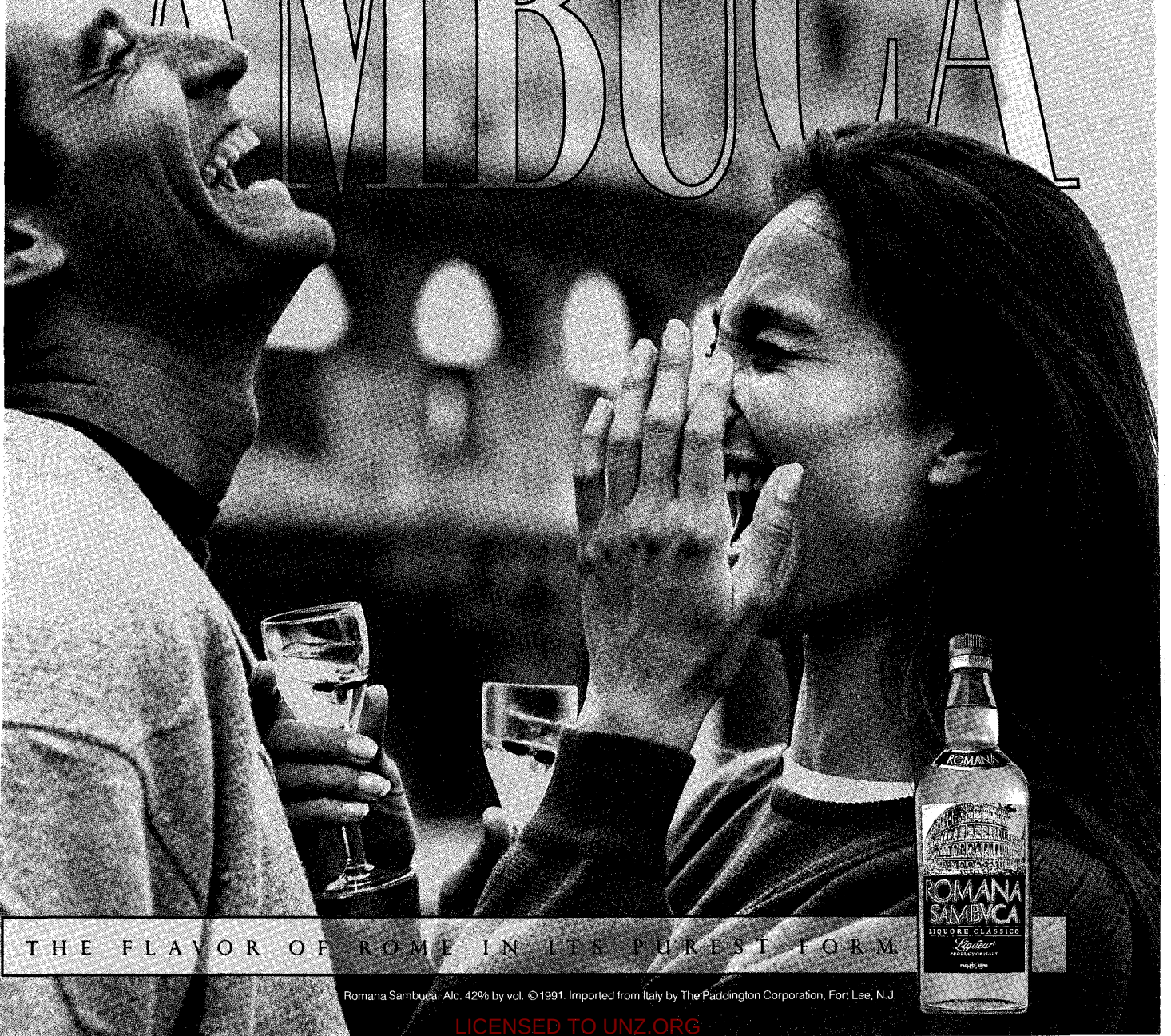
- 1 Addis —
- 2 Room style
- 3 Distant manner
- 4 Fem.'s opposite
- 5 Condemns
- 6 Suit to —
- 7 Mother: prefix
- 8 Rock-producer Brian
- 9 Office scribe, for short
- 10 Lorenz or Moss
- 11 Code word for A
- 12 — culpa

- 13 Parent's bro
- 14 Creator of "Tristram Shandy"
- 15 How to stay calm on Halloween?
- 16 Hardship
- 17 Stratosphere layer
- 19 Outdo
- 23 Troupe's trip
- 24 Lynch
- 29 — standstill
- 32 Miller of "Sing Along" fame
- 33 Bobble the ball
- 35 Oil cartel
- 36 "Pagliacci" role

- 37 Songstress Bonnie
- 38 Makes the copy right
- 39 Novelist Philip, and family
- 40 "Oz" dog
- 41 Pa Clampett
- 42 Yalie
- 44 Bays at the moon
- 47 Western brigade
- 48 Fully gratified
- 51 Stage furnishing
- 52 "— on first?"
- 54 Central Florida city
- 56 Scholars' collars
- 57 Dramatist Betti, et al.
- 58 Thin porridge
- 60 Texas A —
- 63 A tough — crack
- 64 Greek magistrate
- 65 Question to a deceptive boy?
- 66 Change residences
- 67 Is in the red
- 68 Arboretum specimens
- 70 Actress Palmer
- 71 Shakespearean forest
- 72 Jury list
- 73 Lucy's TV friend
- 75 Swanky
- 76 Detroit baseballer
- 78 Brink
- 79 "To Kill a Mockingbird" author
- 80 Citrus drink
- 81 Uncooked
- 85 Critics' reports
- 88 Most of Antarctica
- 92 Dwight's nickname
- 93 Diatribe
- 94 Not harsh
- 95 Arabian gully
- 97 "I hope to see London once — die"
- 98 Sorceress of myth
- 99 "— a Grecian Urn"
- 101 Timetables, short style
- 103 African republic
- 104 Rio —, Spanish Sahara
- 106 Japanese wrestling
- 107 Anecdote collections
- 108 Sizable sizes: abbr.
- 109 A little while, to Scots
- 110 Hamburg's river
- 113 Put a jinx on
- 114 Proponent of 86-Across
- 115 Gun org.



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